



THE NEW YORK



DRAMATIC MIRROR

VOL. LIII, No. 1,378.

NEW YORK: SATURDAY, MAY 20, 1905.

PRICE TEN CENTS



Photo Davies, Portland, O.

GATHRINE COUNTESS

WADLEY '03

THE MATINEE GIRL



"WHAT a hilly street you've made of Broadway! When I left for London three years ago there wasn't much light to speak of, and now it's all light!"

This remark is attributed to Edna May on her return from the other side, and in it she made a neater point than is observable in most of her playing.

In this she was of the same mind as the little girl from Texas, who cried: "If I should build a city I would make it all Broadway," and of my literary friend, who lived on Washington square because of the great folk of the pen who once lived there, and who moved shivering back to a theatrical boarding-house three doors from Broadway, because the famous square gave her the "horror."

"I've had to take to eye-glasses," she explained. "I kept the window shades down all day, and worked in a constant twilight, to keep out the sight of the tramps in the park. That's the trouble with Washington square. It is a never ending twilight. Didn't you say that Frank Norris, who wrote that grim, terrible *McTeague*, lived on the square? That explains everything about *McTeague*."

My little friend is an optimist, and had to move back to the optimism of Broadway.

I have never seen a sad face on Broadway. If there be cause for weeping, eyes are dried and noses powdered before they turn the corner into the most cheerful of streets, or the tears are bravely held back until the corner is again turned. It is the highway of blooming faces, the daily path of the successful, or those who are so hot foot after success that they are bound to overtake her. People walk fast on Broadway. They think fast on Broadway. What is done is quickly done on Broadway. It is surcharged with endeavor, imbued with active vitality. It is a galvanized human unit. Briefly, Broadway is Broadway because it is thrillingly alive.

There is no other street in the world like it. The Champs Elysee, opening into the broader Bois du Boulogne, in Paris, is wider and more beautiful. The Strand of London is more comically freakish. The Prater of Vienna is more stately. But under the laughter of each one can hear the sob of torture. Behind the glitter of each there are glimpses of what Alphonse Daudet called "the lurking agony of great cities."

New York is not without the "lurking agony" of the sharp contrast between a too pampered wealth and a forgotten poverty. It has its hidden heartaches and its blazoned griefs, but we see no hint of them on Broadway, the most democratic as well as the most cheerful street on earth.

On Fifth avenue, for example, we may designate that singular man of New York and Newport society as "Mr. Harry Lehr." Seen in the lobby of a theatre on Broadway, he is merely "that chinless man with passionate socks and a squeaky voice." Better a trolley car seat on Broadway than a whole victoria on Fifth avenue. All men are equal on Broadway, or have a running chance to be. It is the broad thoroughfare of hope.

Which brings me to what I set out to chat about—the wraiths of Broadway.

They are, for the most part, memories. 'Tis the old actors, fine, silver-thatched chaps, whose inward vision is sharpened, as their hearts are mellowed, by the wisdom of the years, who see them best. Wraiths of past endeavor, wraiths of perished affections, wraiths of wasted lives, are what they see.

They have their little quarrels with light-hearted Broadway. They blink at a huge blazoning sign, spelling a name they heard of last year or the year before in the chorus, and deplore this unfortunate suddenness.

"It can't last," they say. "Fine minds ripen slowly and great careers grow as gradually as the tree. This generation of actors has gone naturalism mad. It believes that an actor springs, fresh from his mother's womb, ready for an engagement. Actors of to-day do not believe in the ripening effect of study, and that is the reason this generation will supply not more than two or three famous names. Don't you remember that Macready said, after a lifetime of playing Shakespearean roles, 'I am just beginning to know the gentle, lovable Hamlet.' The past age was a greater age in acting because it was one of students."

The spectre of a great lack, of a genuine menace, is apparent to these wise old eyes. Naturalism based upon understanding they welcome as heartily as do all lovers of the stage. Non-acting, indolence, sloth, in the name of naturalism, are hats that infect the stage, say they; and who that is just will deny it?

Jostling the young actress of exuberant spirits, the young actor of soaring ambitions, with their ghostly elbows, are the wraiths of past endeavor.

"They called it Palmer's for a while. There stood Niblo's. That was where Hoyt put on his ripping farces—poor old Charlie!" say these youthful ones, and pass on and forget. Forget, perhaps, but "There is no lost good." The work of those who have done well is never forgotten. The excellence of the A. M. Palmer productions, the life-renewing laughter of the Hoyt absurdities, have vitalized other and later productions. Perpetuated in the aims of younger managers, quickened in the purposes of a new generation of players, the work of these men will go on while theatres punctuate bright old Broadway.

"It is good—it is the best thing in life to

have done something well," these wraiths of past endeavor whisper to the young actor and actress, and pass on to jostle and whisper to others.

Wraiths of old hatreds pass us by on Broadway. The short, childishly hot quarrels of player folk, flaming fiercely and burning out quickly as a fire of tow, provoke the same indulgent smile as do the brief tragedies of children. A chop house, flinging its savory challenge into the nostrils of Broadway, was the scene of the flickering out of one of these elder schoolboy hatreds last week.

Two men, a comedian and an eccentric comedy man, who had quarreled about a scene and had, to the surprise of every one in the company, refused to speak to each other the rest of the season, met at breakfast in the little chop house, as they had been doing for two weeks. Each had tried coming to breakfast a little later than usual. The other, he found, had hit upon the same device to avoid him. Then each came earlier. His enemy had tried the same means of shunning him. Each glowered and said to himself: "The fellow shan't drive me out. I love my morning chop in this joint more than I hate him. He can keep on coming here or go to the devil."

But the chop house was uncomfortably small. A fellow couldn't stare into a street all the while, even if it is the most fascinating street in the world. If he looks in any direction the basilisk eyes of "that fellow." It was really deuced uncomfortable.

One morning they met as usual. Both looked away and each growled at the waiter. One of them, still scowling, unfolded his paper. Being a comedian, he looked first at the joke column. The alleged funny man was really funny this morning. The comedian openly chuckled. There was an echo from the corner where sat his enemy. Was the fellow daring to guy him? A frown gathered on his Jove-like brow. He looked, and lo! the eccentric comedy man's homely face was twisted into a rare joviality. He was laughing, it was true, not at him, but with him.

The comedian walked to the eccentric comedy man's corner.

"Haven't we had about enough of this, Frank?" he said, and put forth an uncertain hand.

The eccentric character gulped down something beside a succulent morsel of steak.

"We've been a couple of d-d fools, Sam."

He gripped the hand uncertain of its welcome.

"Come over to my table; it's lighter. Here, waiter, carry these things over." He looked shyly at the homely face. "I've just met an old friend."

They grasped hands again before they sat down. The comedian passed the paper, his thumb upon the paragraph, to his companion.

"That fellow does write funny stuff sometimes," he said. "Read that. Might make a good gag for you in the new piece, Sam."

So another feud between actors became a memory, a wraith of Broadway.

The wraith of affection, that have perished would seem to be a sadder sight. Perhaps in the long view of things, it isn't. In the long run we get what we want, if we want it long and hard and continuously. I am convinced.

But the surface view of this incident was pathetic.

Chance, with which the life journalistic bristles, led the Matinee Girl one day to an insane asylum, politely termed a sanitarium. While she was waiting for Dr. —, whose new theory of the treatment of clouded intellects he was ready to unfold, a beautiful woman, with curiously bright dark eyes and a curious trembling of the red lips and rosy white chin, came into the room and smiled at affable "Good morning!"

She came to the window and looked out at the white waste of snow, dotted with sentinel-like rows of cedars, guarding the silent hills. She sighed and looked back at the visitor, the strange light growing brighter in her black eyes.

"I haven't been out of this house for eight months," she said. "They tell me I couldn't walk if I went outside. And I'm very nervous."

"I hope you will be better soon."

"I'll never be better," she said in a monotonous voice, then looked at me a long time in silence. She leaned across the table and peered into my face.

"Do you live in New York?"

"Yes."

"Have you seen —?" she mentioned a successful play.

"Yes; I saw it last night."

"Do you like —?" she mentioned a male star — "in it?"

"Rather."

She sat for a long time, her hands crossed in her lap, her head bent, the rounded chin trembling.

"Do you know him?" I asked.

"He is my husband."

The doctor came. With him was a female attendant, who led the dark eyed woman away. From the hall her words repeated in dreary monotone, came back to us:

"He is my husband."

When I drove away down the hill her face was pressed against the window, her dark eyes gleaming, her lips moving. They seemed to me to form the words, "He is my husband."

I often see the star sauntering down Broadway on a sunny afternoon, or driving to the theatre under the glow of myriad electric lights. He has married again. He is prosperous and looks happy. But close beside him, closer than the lovely woman who is his wife, I see a beautiful face with strangely bright dark eyes and quivering red lips and sensitive, rounded chin, pressing against the window, and see the lips forming in strange words.

I don't know the history of the divorcee of these two lives. Court records, when longest, in such instances only hint at the inner truth, known but to two. And no intruding third has the right to penetrate the mystery. Divorce is a greater good than evil, and most of us struggling humans do the best and wisest we know.

But the face pressed against the window haunts my memory, as it haunts the memories of those who remember the actress before this final obscuration by the cedared, snowy hills, a wraith of Broadway.

The gloomy wraiths of wasted lives! Meet them we must, but we need never add one to the procession.

Dodge it as we may, the fact remains that if we ultimately fail it is our own fault; if we succeed, it is due to our own efforts. Each of us can add a shining vision to the half visible procession of bright Broadway, the shining glimpse of dancing hopes and high professional ideals.

THE MATINEE GIRL.

AT THE THEATRES

New Amsterdam—Trilby.

Play in four acts, dramatised from George Du Maurier's novel, by Paul M. Potter. Revised May 8.

Taffy Burr McIntosh
The Laird John Glendinning
Svengali William Courtenay
Gecko E. W. Morrison
Zou Zou Leo Dittichstein
Dorothy Harriet Arden
Lorimer Edmund K. Ross
Colonel Kaw Ulric A. Collins
Phillips E. L. Walton
Trilby Virginia Harwood
Mrs. Bagot Rose Reed
Madame Vinard Mathilde Cordell
Annie Dorothy Donnelly
Hector Mabel Pinsky
Musette Margaretta Lewis
Bebe Grace Campbell
Mimi Ethel Brown

Spontaneous, unaffected applause that shook life into blasé critics and satiated first-nighters marked the revival of *Trilby* at the New Amsterdam Theatre last week. Very few times this season has such applause been heard. It did not mean that people were welcoming an old friend for the sake of old times alone, but that the old friend was as appreciated, as attractive as when they first saw it. Full of flaws as the piece may be, there is a humanity in it that does not fail to find a place in the heart, and one realizes that, unreal as the characters are in what they do, they might have lived, should have lived, and are just the sort of folks one would like to know.

William Courtenay had to make the speech, and he performed the duty in a manner thoroughly in keeping with the revival. He said things with meaning. He said what every one felt, that the revival of *Trilby* might be called a monument to A. M. Palmer, who was the first to recognize the possibilities of the play, and who made it practically his last big success.

With but two exceptions the principal roles were played by their originators, and not in a second has there been a play in which the actors have been so closely identified with the parts they played. One naturally thinks of William Courtenay as Svengali, of Virginia Harwood as Trilby, forgetting the ten years that have gone by and the parts that have been played. If the actors have grown older, so has the audience with equal pace, and those who saw *Trilby* at the Garden Theatre in 1895 and again at the New Amsterdam in 1905 saw the same play, played in the same way, even though there was a different Little Billie and a different Gecko, a larger stage and a more elaborate production.

Svengali, as before, was the most vital character. Hardly is there another actor who so completely hides himself in the personality of his role as does William Courtenay in the make-up of the dirty, scruffy, musical hypnotist, whose face and torn beard hide such wicked intelligence and overbearing ambition. No more greater was Du Maurier's conception of this character than was Lachry's realization of him. Miss Harwood was the same Trilby, a little older, perhaps, but unchanged in spirit or in popularity. Burr McIntosh as Taffy was welcomed back to the stage with so much enthusiasm that he probably wished he had returned sooner. He gave an excellent portrayal of broad-brimmed directness in a manner more realistic than artistic. William Courtenay was the new Little Billie, and did not make the audience forget the work of Alfred Hickman, who had the part ten years ago. E. W. Morrison made a capital Gecko, though hardly so pleasing as R. Peyton Gibbs, the originator of the part. John Glendinning was again the Laird, Leo Dittichstein the smiling Zou Zou, Mathilde Cordell the exceedingly Gelele, Madame Vinard, Rose Reed the puritanical Mrs. Bagot, and E. L. Walton the strict Rev. Thomas Bagot.

Madison Square—Mrs. Battle's Bath.

Comedy in one act, by H. H. Morrell and E. J. Malyon. Produced May 9.

St. Hon. the Earl of Bedford, K.G.B.
Mrs. Mildred Battle Dorothy Donnelly
Harriet Short

"As a dash of tabasco for the last week of his remarkably successful first season at the Madison Square Theatre, Manager Lawrence preceded the bright comedy of *The Firm of Cunningham* by a clever little farce called *Battle's Bath*.

Its story is similar to a sketch said to have been tried by Rose Coghlan in vaudeville. While that was not such a success as to set the East River afire, this piece went with continued laughter, which started as soon as the curtain went up, showing a dressing-room adjoining a bathroom in a private residence in Newport at 11.30 P. M. on Christmas Eve. The quiet calm of the pervading tap-tapping in domestic peace in a bathroom alone in the center of the back of the stage started the laughter, which Dorothy Donnelly kept going as soon as she entered in dishabille. She is abnormally because the Englishman she loves did not finish his proposal that day. Her preparations for a tub are abruptly interrupted by the entrance of his lordship in bathrobe and pajamas, and the door slams to and is fastened with a patent lock whose combination they forgot in their frantic fix. No scheme will work, not even the knotting of their towels together that he may climb out the window. The authors take them through the gamut of farce emotion, which finally leads up to a proposal, after the lights have gone out at midnight and they are talking by the light of matches that he strikes. He hopes that they will pull well together. That phrase reminds her of the pull together combination of the double lock, and she opens the door to escape scandalous to the happy first day of her betrothal. The piece was droll throughout, and as capably acted as was to be expected from the former work of such a duo of artists, but it was not at all shocking; not as shocking as the stories of similar fixes of real life that members of the audience no doubt were immediately reminded of. Perhaps a good deal of its merriment was due to this analogy.

Dorothy Donnelly indicated capably a flirtatious widow of high society, who has a heart worth winning. The Earl of Harwood Short was one of those exceedingly dense and stupid realizations in characterization which can only be done by a very clever and keenly intelligent artist of a high order of craftsmanship.

American—The Liars.

Comedy in four acts, by Henry Arthur Jones. Revised May 8.

Colonel Sir Christopher Deering Frank Gilmore
Edward Falkner Edwin Arden
Gilbert Nepean Dodson Mitchell
George Nepean Regan Houghton
Freddie Tatton F. Newton Lindo
Archibald Coke Harry Harwood
Gadedy Frank E. Lamb
Gadedy Harvey Cassidy
Taplin Henry Arthur
Postman Guy Nicoll
Lady Jessica Nepean Percy Russell
Lady Rosemont Tatton Laura McGilvray
Dolly Coke Daisy Lovering
Beatrice Eberne Bijou Fernandez
Mrs. Cropley Alice Butler
Ferdia, Lady Jessica's Maid Willa Keys

It was a thorough and severe test of an artist's ability to jump from the role of Juliet to that of Lady Jessica, but Miss Russell responded with artistic balance and won easily before a delighted audience. With an amusing cast far better and more carefully selected than some Broadway productions have shown, she maintained her position as star by her high skill and charm. It would have been an interesting and instructive object lesson to all who claim that those who have intelligence are confined to the persons who are willing to pay \$2 a seat. If they could have this quick and ready response elicited by this comedy, which seemed new to the majority of the large audience that filled the American Theatre, showed its keen delight by laugh-

ter and applause that often blundered the play and would not let the players go until they had appeared nearly a dozen times after the curtain of the third act.

The play ran smoothly and was upheld with surprising evenness, reflecting credit upon the stage management. Its welcome and the rapid increase in business can be taken as evidence that the crowd who cry that old cry, which has always met any stage effort for the better things, "It's too good; it will be over their heads!"

That delightful feminine quality of Lady Jessica which has always made her so poignant, yet so difficult to portray adequately, was pictured with the high art of the finished comedian by Miss Russell. If she came to New York with the "made in London" stamp, Broadway is paying over her and her company.

Edwin Arden was featured on the bill, and proved his worth in his well-known sincerity and that convincing quality of directness and force which goes far to uplift a production to a sense of living reality. Frank Gilmore was handicapped by the memory of former interpreters and the weakness of a former interpreter, but he managed to make a good deal of the part, winning frequent laughs. Dodson Mitchell was an excellent and finely forceful as always. Regan Houghton had an ungrateful role, and was occasionally indistinct in enunciation. F. Newton Lindo delighted with a clearly defined characterization. Harry Harwood, who was in the original cast, as was Frank E. Lamb, added new laurels to his wreath, while Mr. Lamb did surprising things with the bit of the waiter, showing that the artist is never limited by the size of his canvas. Laura McGilvray played with the same womanly charm and highbred refinement which made her work so notable when she was in Mrs. Plake's company. Daisy Lovering was delightful with the accuracy of her indicating of the tingling tongue of a fibber. Bijou Fernandez was as beautiful and graceful as ever. Willa Keys deserves credit for doing a bit creditably. The sets were as good as many new productions show, the first, the interior of the tent on the lawn, winning applause for artistic effectiveness. The scenes were pretty and often rich, being a revelation in stock company resources. The men dressed like gentlemen, a rare and most praiseworthy accomplishment and far too rarely seen.

Jacob Adler as Shylock is the special attraction for this week. Note of the performance will be made next week.

West End—Sapho.

Dramatization of Alphonse Daudet's novel. Revived May 8.

Joan Gamble Albert Andrus
Dechelette Frank Lyman
Uncle Cassin James C. Fruton
Flament Edmund Elton
Hattoma James T. Doyle
Caendal William H. Foxworth
De Fottier Frank L. Davis
Suzette de Fottier Charles K. Jacobs
Joseph Baby Elyah Shannon
Madame Hattoma Mattie Arnold
Aunt Divonna Grace Farrell
Alma Dore Inez Shannon
Francine Florence Gray
Julie Irene Stuart
Ole Bonnie Rogers
Fanny Le Grand Eugenie Blair

Eugenie Blair, with an unusually strong stock company, began her four weeks' engagement at the West End Theatre Monday evening, May 8. The play chosen for the initial performance was an adaptation of Alphonse Daudet's *Sapho*. An excellent support made possible a very adequate performance. The mounting was exceptionally good, the set of the site at Dechelette's winning instant recognition.

Miss Blair is a favorite at the West End. She fills the house to overflowing and is called to answer repeated curtain calls. She is well fitted physically and temperamentally to the emotional role of Fanny Le Grand. Her voice is rich and compelling, her personality full of attraction, and her acting justified the applause she was accorded. Baby Elyah Shannon took second honors as the tired Baby, Joseph, who wanted Mimi. Many sympathetic "ohs" went up for the little tot from the women in the audience. Albert Andrus, as Joan Gamble, worked up well in situations that called for emotional acting.

James C. Fruton in the overdone part of Uncle Cassin won laughs from his delighted audience. James Doyle and Mattie Arnold had the audience with them in comedy. Harriet Rose played the part of Aunt Divonna with sympathy and appeal. Frank Lyman proved effective as Dechelette. William Fenderson deserved his applause in the character of Caendal. Edmund Elton, as Flament, acted well and looked his part. Grace Farrell was a satisfactory Alma Dore and Inez Shannon fairly flooded the stage in sympathetic tears for her unfortunate mistress. Florence Gray, Irene Stuart and Bonnie Rogers, in bright costumes and gay flowers, added to the color and savor of the first scene.

On Saturday afternoon Miss Blair and the company appeared in *East Lynne*. This week, Camille.

Murray Hill—The Russian Players.

Paul M. Orloff and Madame Alla Nasimoff, with a large company of actors from St. Petersburg, began an engagement at the Murray Hill Theatre May 8, presenting Count Alexia Tolstoy's historical drama, *Czar Feodor Ivanovitch*. The play is the second in a trilogy of historical plays by Count Tolstoy, the first of which, *Ivan the Terrible*, Richard Mansfield presented in English. This deals with the fall of the Rurik dynasty, and Mr. Orloff gives a study of the nervous son of Ivan in perfect complement to Mr. Mansfield's performance of the other Czar. Madame Nasimoff as the Czarina showed the audience ability to meet the qualities of the role. The costumes were beautiful, and, like the scenery, were historically correct.

Academy—Quincy Adams Sawyer.

Quincy Adams Sawyer, enlarged and elaborated to fit the stage of the Academy of Music, returned to New York last week for an indefinite run. The company has been increased, and the entire production presented on a larger scale. Helaine Hadley as Alice Pettingill, the blind girl, wins particular favor. Radie Connolly as Mrs. Crowley, the "Irish angel," and Raymond Chase as Hiram Maxwell give to the comedy roles their full appreciation. James Thatcher plays the title role intelligently and pleasingly.

CUES.

John (Sweeney) Donahue, of the Woodland company, and Miss Ryan were married on Easter Sunday, April 23, in St. James' Roman Catholic Church at Newark, N. J., and will spend the summer in their country home at Bayshore, L. I.

Carrie Clark Ward has closed at the Grand Opera House (stock), New Orleans, and returned to New York. She will make a trip to California for a few weeks in June, spending the rest of the summer at her cottage in Peak's Island, Maine.

Minnie Victorson is now convalescent at her farm in Great Neck, L. I.

John C. Connolly, a member of A Fool and His Money company, fractured his knee cap April 24 at Evansville, Ind. He is under the care of Dr. McCool and expects to be out in about two weeks.

Lily Hanbury and Herbert Guedalla were married in London April 18. They started at once on a honeymoon trip and will go to South Africa. Mrs. Guedalla does not intend to abandon her profession.

William T. Keogh has purchased the interests of Albert Weiss in the American Theatre and the Columbia Theatre of Brooklyn, as Mr. Weiss desires to retire from active management. The Columbia will probably become a combination house like the Murray Hill.

PLAYS OF THE SEASON.

The Dramatic Year in the New York Theatres—New Plays, Revivals and Runs.

Following is a list of the new plays produced in New York during the dramatic year elapsed since the last similar publication in *THE MIRROR*, with the length of run in each case, revivals, etc., arranged by theatres, with a comprehensive summary. It will be observed that the list incidentally gives a history for the season of each theatre.

New Plays and Runs.

BELASCO.—Sept. 26, *The Music Master*, 112 times; Jan. 9, moved to Bijou, 134 times—still running. Jan. 11, *Adrea*, 116 times.

BROOKLYN LYCEUM.—Sept. 26, *How He Lied to Her Husband*, 8 times. Jan. 2, *Once Upon a Time*, 8 times. Feb. 19, *Flirtation*, 1 time. Feb. 27, *The Threshold*, 32 times. March 6, *The System of Dr. Tarr*, 32 times. March 6, *The Lady Bookie*, 8 times. March 13, *The Lady Across the Hall*, 16 times. March 13, *A Passion in a Suburb*, 14 times. March 23, *The Cardinal's Edict*, 1 time. March 25, *A Woman's Pity*, 1 time. April 11, *The Struggle* (students National Conservatory of Dramatic Art), 1 time. April 11, *The Rehearsal* (students National Conservatory of Dramatic Art), 1 time.

BIJOU.—Sept. 19, *Mr. Wix of Wickham*, 41 times. Nov. 7, *Mrs. Black Is Back*, 71 times.

BROADWAY.—Oct. 3, *Love's Lottery*, 50 times. Nov. 21, *The Two Roses*, 29 times. Dec. 26, *Fantasia*, 35 times.

CARLETON LYCEUM.—Nov. 24, *Hiawatha*, 1 time. Nov. 27, *The Scab*, 1 time. Nov. 27, *Miner and Soldier*, 1 time. Jan. 12, *The Stronger Call*, 1 time. Jan. 28, *Robert Burns*, 1 time.

CARINO.—Nov. 21, *The Baroness Fiddlesticks*, 25 times. Dec. 24, *Lady Teasle*, 60 times.

CRITERION.—Sept. 19, *Business Is Business*, 57 times. Nov. 16, *The Rich Mrs. Repton*, 5 times. Nov. 21, *The Second Fiddle*, 32 times. Dec. 19, *A Wife Without a Smile*, 15 times. Jan. 2, *Cousin Billy*, 76 times. Jan. 12, *The Inn Near Piacenza* (students American Academy of Dramatic Arts), 1 time. Jan. 12, *The Butterfly* (students American Academy of Dramatic Arts), 1 time. Jan. 12, *The Last Trip* (students American Academy of Dramatic Arts), 1 time. Jan. 12, *Miss Civilization* (students American Academy of Dramatic Arts), 1 time. Jan. 26, *The Challenge* (students American Academy of Dramatic Arts), 1 time. Feb. 9, *The Crows* (students American Academy of Dramatic Arts), 1 time. March 15, *Nancy Stair*, 29 times. April 10, *Jenny the Carrier*, 21 times. May 1, *The Splendid Life*, 1 time.

DALY'S.—Sept. 1, *The School Girl*, 54 times; Oct. 24, moved to Herald Square, 65 times. Oct. 24, *The Cingalee*, 33 times. Nov. 28, *The Fires of St. John*, 8 times. Dec. 5, *Judith of Bethulia*, 16 times. Jan. 16, *The Duchess of Dantick*, 93 times. March 31, *The Dinky Bird*, 1 time.

EMPIRE.—Sept. 3, *The Duke of Killcrankie*, 128 times. Dec. 1, *Smoke* (students American Academy of Dramatic Arts), 1 time. Dec. 1, *Johannseuer* (students American Academy of Dramatic Arts), 1 time. Feb. 6, *Op o' Me Thumb*, 30 times. Feb. 23, *A Marriage* (students American Academy of Dramatic Arts), 1 time. Feb. 23, *The King's Comedians* (students American Academy of Dramatic Arts), 1 time. March 14, *The Pompadour's Protégé* (students American Academy of Dramatic Arts), 1 time. March 14, *The Death of Marlowe* (students American Academy of Dramatic Arts), 1 time. April 19, *The Freedom of Suzanne*, 26 times—still running.

GARDEN.—Sept. 20, *The College Widow*, 276 times.

GARRICK.—Aug. 22, *Military Mad*, 16 times. Sept. 21, *The Coronet of the Duchess*, 19 times. Oct. 7, *Hortense* (students Stanhope-Wheatcroft Dramatic School), 1 time. Oct. 7, *Frank Glynn's Wife* (students of the Stanhope-Wheatcroft Dramatic School), 1 time. Oct. 19, *Joseph Entangled*, 65 times. Dec. 5, *Brother Jacques*, 37 times. Jan. 9, *You Never Can Tell*, 129 times. Feb. 24, *The Devil's Wooing* (students of the Stanhope-Wheatcroft Dramatic School), 1 time. Feb. 24, *When the Wheels Run Down* (students of the Stanhope-Wheatcroft Dramatic School), 1 time. Feb. 24, *The Picture Hat* (students of the Stanhope-Wheatcroft Dramatic School), 1 time. March 25, *Six to One* (students of the Stanhope-Wheatcroft Dramatic School), 1 time. March 25, *A Dream that Died* (students of the Stanhope-Wheatcroft Dramatic School), 1 time. March 25, *Darius* (students of the Stanhope-Wheatcroft Dramatic School), 1 time.

HERALD SQUARE.—Sept. 5, *The Spellbinder*, 16 times. Oct. 24, *The School Girl* (removed from Daly's), 66 times. Dec. 26, *Woodland* (removed from the New York Theatre), 42 times. Jan. 31, *The Woman in the Case*, 89 times. March 23, *The Chosen People*, 1 time. May 1, *The Rollicking Girl*, 14 times—still playing.

HUDSON.—Sept. 12, *Letty*, 64 times. Nov. 15, *Sunday*, 79 times. Jan. 30, *Strongheart*, 66 times. Feb. 21, *The Hour Glass*, 3 times. March 27, *The Lady Shore*, 16 times. April 10, *The Heir to the Hoaroh*, 40 times—still running.

LYVING PLACE.—Oct. 6, *His Little Princess*, 8 times. Oct. 18, *Eye for Eye*, 1 time. Oct. 25, *Complications*, 11 times. Nov. 22, *The Mountaineer*, 19 times. Dec. 29, *The Shooting Star*, 4 times. Jan. 3, *The Romancers*, 4 times. Jan. 12, *Traumulus*, 3 times. Jan. 24, *The Substitute*, 5 times. Jan. 31, *The School of Love*, 10 times. Feb. 8, *Gyges and His Ring*, 1 time. Feb. 15, *The Night Refuge*, 6 times. March 2, *Bankrupt*, 3 times. March 20, *The Family Reunion*, 19 times.

KNICKERBOCKER.—Sept. 5, *A Madcap Princess*, 43 times. Nov. 28, *The Usher*, 28 times. Jan. 22, *Lucky Durham*, 14 times. Feb. 6, *The Brighter Side*, 7 times. Feb. 20, *Love and the Man*, 22 times. March 7, *When We Dead Awake*, 6 times. March 20, *Prince Consort* (removed from New Amsterdam), 14 times. April 24, *Sergeant Brue*, 21 times—still running.

LEW FIELDS.—Dec. 5, *It Happened in Nordland*, 154 times.

LIBERTY.—Nov. 7, *Little Johnny Jones*, 52 times. Dec. 26, *In Newport*, 23 times. Jan. 16, *The Money Makers*, 14 times. Feb. 20, *The Education of Mr. Pipp*, 78 times.

LYCEUM.—Sept. 13, *The Serio-Comic Governors*, 41 times. Oct. 24, *Granny*, 24 times. Dec. 7, *Mrs. Gorrings Necktie*, 39 times. Jan. 30, *Mrs. Leffingwell's Boots* (removed from Savoy), 106 times.

LYRIC.—The Royal Chef, 17 times. Sept. 17, *Taps*, 25 times. Oct. 10, *The Harvester*, 32 times. Nov. 7, *Amouruse*, 4 times. Nov. 7, *Lolotte*, 4 times. Nov. 14, *La Robe Rouge*, 3 times. Nov. 16, *L'Hirondelle*, 2 times. Nov. 17, *La Parisienne*, 2 times. Nov. 30, *La Petite Marquise*, 1 time. Dec. 6, *The Fortunes of the King*, 38 times. Jan. 14, *Fantasia*, 139 times—still running.

MADISON SQUARE.—Feb. 1, *Mrs. Temple's Telegram*, 86 times. March 28, *The Countess Cathleen*, 2 times. April 18, *The Firm of Cunningham*, 31 times. May 9, *Mrs. Battle's Bath*, 6 times.

MADISON SQUARE ROOF GARDEN.—July 2, *Paris by Night*, 50 times.

MAJESTIC.—Aug. 23, *The Isle of Spice*, 80 times. Nov. 3, *Bird Center*, 13 times. Nov. 19, *A China Doll*, 18 times. Jan. 24, *Buster Brown*, 95 times.

MANHATTAN.—Dec. 12, *Leah Kleeschna*, 131 times. Feb. 27, *Richter's Wife*, 5 times. March 27, *The Rose*, 4 times. March 27, *A Light from St. Agnes*, 3 times. March 27, *The Eyes of the Heart*, 4 times. April 24, *The Proud Laird*, 7 times.

MURRAY HILL.—Jan. 7, *His Honor the Mayor*

of the Bowery, 1 week. March 26, *Beyond Human Power* (second part), 1 time.

NEW AMSTERDAM.—Sept. 5, *The Rogers Brothers in Paris*, 35 times. Oct. 10, *The Boreas*, 36 times. Nov. 14, *Humpty Dumpty*, 132 times. March 4, *The Prince Consort*, 14 times (March 20, moved to Knickerbocker Theatre).

NEW STAR.—Nov. 21, *A Race for Life*, 1 week.

NEW YORK.—May 23, *The Southerners*, 36 times. July 25, *The Maid and the Money*, 42 times. Oct. 31, *Fantasia* (second drama), 24 times. Nov. 21, *Woodland*, 41 times (Dec. 26, moved to Herald Square Theatre). Dec. 2, *The King's Highway*, 1 time. Dec. 26, *Home Folks*, 34 times.

PRINCESS.—Aug. 25, *Jack's Little Surprise*, 21 times. Sept. 26, *The West Point Cadet*, 4 times. Dec. 26, *The House of Burnside*, 15 times. Dec. 31, *Bardell vs. Pickwick*, 7 times. Feb. 16, *The Passport*, 6 times. Jan. 30, *Love in Idleness*, 16 times. Feb. 20, *Who Goes There*, 24 times. March 16, *The Trifler*, 4 times.

SAVOY.—Sept. 3, *Mrs. Wiggs of the Cabbage Patch*, 150 times. Jan. 11, *Mrs. Leffingwell's Boots*, 21 times (Jan. 30, moved to Lyceum, 106 times). Jan. 31, *Friget*, 21 times. Feb. 21, *Abigail*, 47 times. April 3, *A Case of Frenzied Finance*, 8 times.

WALLACK'S.—Oct. 10, *The Sho-Gun*, 125 times. March 6, *Mademoiselle Marni*, 32 times. April 3, *The School for Husbands*, 48 times.

WEBER MUSIC HALL.—Oct. 20, *Higgledy-Piggledy*, 185 times. Jan. 5, *The College Widow*, 93 times.

WEST END.—Parsifal (drama), 1 week. Nov. 21, *Flo-Flo*, 1 week.

New Plays in Combination Theatres.

AMERICAN.—Aug. 27, *The White Tigers of Japan*, 18 times. Sept. 12, *The Street Singer*, 1 week. Sept. 26, *Her Mad Marriage*, 2 weeks.

Great Automobile Mystery, 1 week. Jan. 16, *For His Brother's Crime*, 1 week. March 27, *In the Shadow of Darkness*, 1 week. April 3, *The Gypsy Girl*, 1 week.

PROCTOR'S FIFTH AVENUE.—June 13, *Fighting Bob*, 1 week. Jan. 30, *The Holy City*, 1 week. March 27, *Anna Karenina*, 1 week.

PROCTOR'S 58TH STREET.—Aug. 15, *More To Be Filled Than Scorned*, 1 week.

THALIA.—Feb. 7, *The Unknown*, 1 time.

THIRD AVENUE.—July 30, *A Child of the Storm*, 10 times. Aug. 29, *Thou Shalt Not Kill*, 1 week. Oct. 31, *A Struggle for Gold*, 1 week. Nov. 28, *The Secret of the Subway*, 1 week. Dec. 5, *A Girl of the Streets*, 1 week. Dec. 12, *Down Our Way*, 1 week.

WARR END.—Nov. 7, *Down the Pike*, 1 week. Dec. 26, *Ma, Him and I*, 1 week.

WINDSOR.—Nov. 7, *Fast Life in New York*, 1 week. Dec. 5, *A Woman's Struggle*, 1 week. Feb. 20, *For Fame and Fortune*, 1 week.

YORKVILLE.—March 13, *The Red Carnation*, 1 week.

Revivals.

ACADEMY OF MUSIC.—Aug. 4, *The Eternal City*, 20 times. Jan. 2, *Siberia*, 41 times. March 6, *The Darling of the Gods*, 72 times. May 8, *Quincy Adams Sawyer*—still running.

AMERICAN.—Oct. 15, *Tartuffe*, 1 time. Oct. 19, *Ruy Blas*, 1 time. Oct. 26, *Denise*, 1 time. Oct. 29, *L'Abbe Constantin*, 2 times. Nov. 4, *Le Gendre de Monsieur Doinier*, 1 time. Nov. 6, *Marie Jeanne*, 1 time. April 3, *Davy Crockett*, 1 week. May 1, *Romeo and Juliet*, 1 week. May 8, *The Lira*, 1 week.

BROOKLYN LYCEUM.—Sept. 19, *Candida*, 8 times. Jan. 1, *An Enemy of the People*, 1 time.

BROADWAY.—Jan. 31, *Girofle-Girofla*, 12 times. March 1, *Boccaccio*, 26 times. March 27, *Flo-ro-dora*, 32 times.



JAMES A. BLISS.

A clever caricature by Artist Brewerton appears above of James A. Bliss (the somewhat stout comedian) in one of his character make-ups. Mr. Bliss early in his professional career gathered too much adipose tissue to continue playing society heavies and turned his artistic endeavors toward the portrayal of stout comedy characters. It is doubtful if a better comedian in this class ever graced the boards of a stock theatre. Mr. Bliss has had a long experience in stock com-

panies in Boston, Philadelphia, Brooklyn, Los Angeles, and during Summer seasons in Utica, Williamsport and the maritime provinces. He is particularly suited to rural comedy, a line of work in which he showed his ability as Obadiah Strout in Quincy Adams Sawyer and other plays of the type. Belasco, Mayer and Company have thought well enough of Mr. Bliss to re-engage him for the season of 1905-1906 at their Belasco Theatre, Los Angeles, Cal.

Dec. 26, Shadows on the Hearth, 1 week. March 27, *Pais*, 1 week.

FOURTEENTH STREET.—Aug. 27, *Girls Will Be Girls*, 34 times. Sept. 26, *A Texas Ranger*, 40 times. Oct. 31, *The Grand Boy*, 1 week. Dec. 26, *The Way to Kenmare*, 49 times. Dec. 26, *The Common Sense Bracket*, 26 times. Jan. 16, *The Forbidden Land*, 16 times. Feb. 13, *The Confession of a Wife*, 1 week. Feb. 20, *Nobody's Darling*, 1 week. March 27, *Her First False Step*, 1 week. May 1, *The Millionaire Detective*, 1 week.

GRAND OPERA HOUSE.—June 6, *The Black Mask*, 1 week.

METROPOLIS.—Aug. 13, *Alone in the World*, 9 times. Aug. 22, *A Fight for Love*, 1 week. Aug. 29, *The Female Detective*, 1 week. Oct. 24, *The Missourians*, 1 week. Oct. 31, *A Woman's Struggle*, 1 week. Nov. 14, *Mrs. Mac the Mayor*, 1 week. Nov. 25, *The Vacant Chair*, 1 week. Dec. 26, *Cohen's Luck*, 1 week. Feb. 20, *The Watch on the Rhine*, 1 week. May 1, *My Ton-Boy Girl*, 1 week.

MURRAY HILL.—Jan. 30, *The Lost Boy*, 1 week. Feb. 20, *How He Won Her*, 1 week. Feb. 27, *Sinbad*, 1 week. April 17, *At Old Point Comfort*, 1 week. April 24, *A Friend of the Family*, 1 week.

NEW STAR.—Aug. 22, *Dealers in White Women*, 1 week. Oct. 3, *After Midnight*, 1 week. Oct. 16, *A Prisoner of War*, 1 week. Nov. 7, *Tracked Around the World*, 1 week. Nov. 14, *Why Girls Leave Home*, 1 week; Dec. 12, *The*

London Assurance, 24 times (April 24, moved to Herald Square Theatre, 8 times).

LIBERTY.—Feb. 28, *The Taming of the Shrew*, 7 times. Feb. 13, *The School for Scandal*, 8 times.

LYCEUM.—Nov. 14, *David Garrick*, 24 times. Jan. 9, *The Case of Rebellious Susan*, 14 times. May 2, *A Doll's House*, 14 times.

LYRIC.—Nov. 21, *Zaza*, 8 times. Nov. 28, *Sappho*, 2 times. Dec. 1, *Ma Cousine*, 1 time. Dec. 2, *La Dou Courouse*, 1 time. Dec. 3, *La Dame aux Camélias*, 2 times.

MANHATTAN.—Sept. 14, *Becky Sharp*, 70 times. Nov. 17, *Hedda Gabler*, 26 times.

MURRAY HILL.—March 6, *Her Second Life*, 1 week.

NEW AMSTERDAM.—March 20, *Beau Brummel*, 5 times. March 21, *Richard III*, 4 times. March 22, *Ivan the Terrible*, 3 times. March 23, *Dr. Jekyll and Mr. Hyde*, 3 times. March 25, *The Merchant of Venice*, 3 times. March 27, *A Parisian Romance*, 3 times. April 19, *The Misanthrope*, 7 times. April 17, *She Swoops to Conquer*, 21 times. May 8, *Trilby*—still running.

NEW YORK.—Sept. 12, *The Old Homestead*, 61 times. Feb. 14, *Hamlet*, 1 time. April 3, *The Prince of Poles*, 40 times.

PRINCESS.—Oct. 18, *A Message from Mars*, 32 times. Nov. 14, *The Climbers*, 24 times. Dec. 5, *Richard III*, 8 times. Dec. 12, *Othello*, 8 times. Dec. 19, *Richelieu*, 8 times. Jan. 7, *Sweet Lavender*, 24 times.

WALLACK'S.—Jan. 24, *The Yankee Consul*, 48 times. Sept. 8, *The County Chairman*, 45 times.

WEST END.—May 30, *Resurrection*, 1 week. June 6, *Under Two Flags*, 1 week. Oct. 10, *David Harum*, 1 week.

XAVIER COLLEGE THEATRE.—Feb. 16, *Telema-chus*, 1 time.

YORKVILLE.—Oct. 3, *Sweet Kitty Bellairs*, 1 week.

Runs of the Season.

Following are the plays that ran for fifty performances and over:

Plays and Theatres	Performances
<i>The Music Master</i> (Belasco), 112 times, (Bijou)	248
134 times, (still running), Total	348
<i>Adrea</i> (Belasco)	116
<i>Love's Lottery</i> (Broadway)	50
<i>Lady Teasle</i> (Carino)	60
<i>Business Is Business</i> (Criterion)	57
<i>Cousin Billy</i> (Criterion)	76
<i>The School Girl</i> (Daly's), 54 times, (Herald Square)	130
66 times, Total	130
<i>The Duchess of Dantick</i> (Daly's)	93
<i>The Duke of Killcrankie</i> (Empire)	128
<i>The College Widow</i> (Garden)	276
<i>Joseph Entangled</i> (Garrick)	65
<i>You Never Can Tell</i> (Garrick)	129
<i>The Woman in the Case</i> (Herald Square)	89
<i>Letty</i> (Hudson)	64
<i>Sunday</i> (Hudson)	79
<i>Strongheart</i> (Hudson)	66
<i>It Happened in Nordland</i> (Lew Fields)	154
<i>Little Johnny Jones</i> (Liberty)	52
<i>The Education of Mr. Pipp</i> (Liberty)	78
<i>Fantasia</i> (Lyric; still running)	139
<i>Mrs. Temple's Telegram</i> (Madison Square)	86
<i>Paris by Night</i> (Madison Square Roof Garden)	50
<i>The Isle of Spice</i> (Majestic)	80
<i>Buster Brown</i> (Majestic)	95
<i>Leah Kleeschna</i> (Manhattan)	131
<i>Humpty Dumpty</i> (New Amsterdam)	132
<i>The Old Homestead</i> (New York)	61
<i>Woodland</i> (New York), 41 times, (Herald Square)	131
42 times, Total	83
<i>Mrs. Wiggs of the Cabbage Patch</i> (Savoy)	150
<i>Mrs. Leffingwell's Boots</i> (Savoy), 21 times, (Lyceum) 106 times, Total	127
<i>The Sho-Gun</i> (Wallack's)	125
<i>Higgledy Piggledy</i> (Weber Music Hall)	185
<i>The College Widow</i> (Weber Music Hall)	93
<i>The Darling of the Gods</i> (Academy of Music)	72
<i>The Little Minister</i> (Empire)	70
<i>Becky Sharp</i> (Manhattan)	70

RECAPITULATION.

New plays at producing theatres	107
New plays at combination houses	51
Total new plays	224
Revivals	80

A COMPARISON.

Season	New plays	Revivals
1904-05	224	80
1903-04	222	87
1902-03	176	39

MOUNT CLEMENS POPULAR.

Charles Young writes under date of May 6: "The past week of June weather at Mount Clemens has started to fill up our hotels and boarding houses. Within the last ten days about 800 health seekers have arrived, and never have we had so many people here at any one time on crutches and in wheel chairs. The late professional arrivals are Walter Le Roy and Florence Clayton, Max Millian, of Martini and Max Millian; Louis Weed, of William A. Brady's staff; Eddie Garvey and Eddie Thompson, of the Electric Duo, Harry Seymour, of The Mother Goose company, A. K. Pearson, of The Alone in the World company, is confined to his room at the Sherman Hotel. Richard Golden was here Monday visiting friends at the Colonial. Harry Kelley and Mrs. Kelley, of The Mother Goose company, were up several times last week. Lew Hawkins and Mrs. Hawkins (Caroline Elberta) were here and made arrangements to spend their vacation at the Arlington. O. H. Roche has taken a clerkship at the Avery Hotel for the summer. Le Roy and Clayton, Max Millian, and the Savans came in this evening with the largest catch of bass of the season. Our opera house manager, with a Sam Bernard dialect, tells me he is getting 'from Chicago a new set of fies and tarantulas.' I wonder if he means boarders and tormentors. Since I have taken the management of the Glen-entire Bath House it has become the resort for troupers and over fifty people, like Henry B. Harris, W. J. Gilmore, Ed Baizer, John W. Vogie, and Harry Leighton have written me to reserve rooms for them in June. Harris Lumber, manager of the International Theatre, Niagara Falls, has just arrived with enough fishing tackle to catch all the fish in Lake St. Clair. Nesbitt Scoville is rehearsing three companies here to tour Ohio, West Virginia, and Missouri under canvas." Under date of May 11 Mr. Young writes: "The late professional arrivals are L. B. Mansfield, Charles Udell, and Ed Hays, of The Son of Rest company; Bert Jordan and Hans Giovanni, of the Buster Brown company; Joe T. Kelley and J. H. Harris, of the Rich and Mader company. I. S. Potta, of Vogel's Minstrels, was here Sunday. Garvie and Thompson left last evening for Chicago. Minnie Sa Van is very ill at her home here."

CATHERINE COUNTESS.

Catherine Countess, whose likeness adorns the front page of this week's *Mirror*, in the character of Mary Magdalene in *The Holy City*, in which she made a distinct hit at the Columbia Theatre in Portland, Ore., where she is leading woman, has not been long on the stage, but has made an excellent record in that short time. Her successes as the leading woman for such stock companies as Ralph Stuart's and the Criterion in St. Paul, and as leading lady with Arizona and James Neill are too well remembered to be mentioned. Her beauty and versatile talent are such that far greater triumphs are sure to come to one so well endowed by nature. Miss Countess has a record of more than 150 parts, ranging from ingenue to the heavier roles, and including the leads in *Camille*, *Under Two Flags*, *The Little Minister*, *The Christian*, *Joan of Arc*, and *Kathin in Old Heidelberg*. She will rest this summer and has already received flattering offers to remain East next season.

AMERICAN THEATRE FOR MEXICO.

The American colony in the City of Mexico is to have an English speaking theatrical company next season. Beryl Hope will take a company there in the autumn and open the Renacimiento Theatre. Miss Hope will organize a company which will appeal both to Americans and Mexicans—a repertoire company with added vaudeville attractions.

ANNUAL PUBLIC GATHERING FOLLOWING A BUSINESS SESSION.

10

100

PROVIDENCE
Soldiers of Fortune proved a strong attraction Keith's 8-13 and a very good business was done. Henrietta 15-20.
At the Imperial 8-13 the Imperial Stock co. secured a big hit in The Princess and the Butterfly.

DEADS 死 亡 之 人



Twenty-eighth Street, between Broadway and Sixth Avenue, resounded one forebodingly of "The Pike" one day last week. Three street pianos and a couple of demonstrators of the shrill "tin whistles at 5 cents a piece," only added to the confusion of the new song market. Leading from the open windows of the twenty publishing houses on this block. To cap the climax, one enterprising publisher displayed a large show card announcing each number as a quartette of the new songs through megaphones. What next?

The two new Summer songs, "Waiting With the Girl You Love" and "You're the Best Little Girl in Dreamland," just issued by the house of Harris, will undoubtedly become popular. Last season the house of Harris published "Come, Take a Trip in My Armchair," and "Good-bye, My Lady Love," which swept the country like a cyclone, as was predicted by the publisher.

Grace Leonard, billed by managers throughout the country as "America's Vesta Tilley," is doing a character change act which is meeting with enthusiastic approval. She is now in her sixth week on the Keith Circuit, and has six weeks to follow over the circuit. Two of the most successful songs in her act are "Tommy" (Tell Me True), by Dan Hanney, and her closing number, "Pala, Good Old Pala," a new song by Theodore Morse, Chittaway, the composer of "Mandy Lee," which has been reserved for Miss Leonard's exclusive use by G. W. Betchell, the publisher of both numbers. Mr. Betchell prophesies that "Pala, Good Old Pala," will be a second "Comedian."

"When the Grand Army's Out on Parade," a march song by Frank B. Williams and Tom Lemonier; "Andy," a comic lullaby, by Herman Jackson; "Take Me to Atlantic City, Down by the Sea," a waltz song by Ed Jolly and Bob Allen; "My Ladybird," by George Norton and Joseph J. Gordiner; "Don't Worry About Anything, Just Look Out for Yourself," a true song from life, are the five new songs published by Nathan Hirsh and Company, 35 West Twenty-eighth Street.

Irene Moore, assisted by the Newsboys' Trio, with a Little Orchestral, have been coming with "Honey, I'm Waiting," during the rendition of this song, while the house is in utter darkness, a novel effect is produced by the flashing, in unison with the song, of numerous electric hand lights.

Peter F. Daffey will shortly introduce "Boy," a catchy waltz song, by Anna Caldwell and J. B. Madden.

"The Dainty Little Clock Upon Her Rose," a production number, and "Sentimental Tommy Jones," will be placed with some big productions this Summer.

Short and Story report great success with "A Little Boy Called Papa," published by F. B. Haviland Publishing Company.

Josephine Almay has introduced "In the Shade of the Old Apple Tree" over the Kohl and Castle Circuit.

The Harris ballads that are now scoring throughout the country are "I'm Trying So Hard to Forget You," "Down in the Vale of Shenandoah," "Why Don't They Play With Me?" "Farewell, Sweetheart May," "It Makes Me Think of Home, Sweet Home," "I'm Going to Leave You," "Waiting with the Girl You Love," and "I've Got My Fingers Crossed, You Can't Touch Me."

The staff of the F. B. Haviland Publishing Company, professional department, consists of F. B. Haviland, Theodore Morse, Jack Drislane, George Oermann, John Nestor, Bob Nolan, William Johnston, George Ball, Henry Franzsen, Bert Fitzgibbon, and Albert Munner, with Al Cook in charge of the orchestra department.

Irene Newell has introduced "Honey, I'm Waiting," as the feature number in A Hot Old Time.

"While the City Sleeps" is the latest thing in sacred songs. It is from the pen of William J. Carls and Fannie E. Dowling and bids fair to be a most worthy successor to "The Holy City."

Carroll Johnson, with Lew Hochstetler's Minstrels, will come as his feature number, "Paddy's Day," published by P. J. Howley, 41 West Twenty-eighth Street, which is now taking front rank among the Irish songs of the day. With the entire first part behind him on the chorus and the orchestra playing a counter-melody of Irish air, the song receives much applause.

Frances Girard is meeting with much success with her repertoire of Irish songs, including "Pala, Good Old Pala," "Honey, I'm Waiting," and "Hilly."

Charlotte Ravenscroft, Warren and Gardner, and Frank and Jon Lettore are all using "In the Shade of the Old Apple Tree" over the Kohl and Castle Circuit.

Happy Harry Fields, writers from London that she has added "Meet Me Down at Luna, Lena," to her repertoire, and that it is a tremendous hit.

Carew and Hayes, Cook and Sylvia, Gilbert and Bert, Lena Carlin, Edythe Murray are all featuring Jerome H. Remick and Company's late song, "Farewell, Mr. Almer Homingway."

Joseph W. Stern and Company report that all of their new publications have won the endorsement of the singers as well as the public. The following numbers are heard everywhere: "Upon a Sunday Morning When the Church Bells Chime," "You're Just a Bit of Sugar Cane," "I Want to Be a Soldier," "Pala, Good Old Pala," "Polly Prim," "Shame on You," "Banana Man," "Lonely," "Fishing," "Lucky," "Egypt," and "When the Harvest Moon is Shining on the River."

Charles F. Zerbe, writer of many successful compositions, including "The Benedic's" and "Zerbe," has recently visited his friends and acquaintances in the city last week, with a view of establishing headquarters in New York, to further the interests of his publications.

Fern Melrose writes her publishers, Jerome H. Remick and Company, that "You're Just a Bit of Sugar Cane" and "In the Shade of the Old Apple Tree" are his songs winners in her act over the Hopkins Circuit.

Donnelly and Hatfield Minstrels will feature the following songs during the coming season (published by Theatrical Music Supply Company): "Her Boy is Mine," "Does This Train Go to Green?" "Honey Was Made for Eating with You," and the new waltz song, "Meet Me Down at Luna, Lena." A special opening medley chorus has been arranged by the above firm for the organization, consisting of its most popular songs.

Chicago will be the Mecca of musical comedy this Summer. At the Chicago Opera House the big \$50,000 musical production by Joseph E. Howard, Hugh and Adams, entitled "The Land of Nod," at the La Salle Theatre, the Isle of Bong Bong, the reigning hit of Chicago, by the same composer and authors; at McVicker's Theatre, William A. Brady's musical production, "All Around Chicago," by A. Baldwin Sloane, and Frederick Ranken; at the Illinois Theatre, Joseph Weber's All-Star Stock company in Higgleby Riggleby, and The College Widower, music by Maurice Levi and book by Edgar Smith; at the Park Theatre, Philadelphia, Niles and Zimmerman's biggest musical production of Simple Simon, by Charles H. Brown and Otto F. Wood. The above musical shows are published by Charles K. Harris.

Charles K. Harris' Chicago branch house is now fully established on the second floor of the Grand Opera House Block in the large and handsome building of rooms devoted to the music publishing business in the Western metropolis. The Harris house in Chicago is in the exact dramatic centre of the city and, being on only one flight, could hardly be more so. Inside Joe Harris is a host that makes everybody feel welcome.

VAUDEVILLE IN BROOKLYN.

Albert Chevalier played a return engagement at the Orpheum last week and scored heavily. His selections comprised "Monsieur Armand Talbal," "My Old Dutch," and many others of his best known. Edwin Burckens, in his monologue, "A Night Off," proved delightfully entertaining. He is one of the few dramatic men who have come into vaudeville and met the vaudeville artist on his own ground, and it may be said to the latter's consternation that there is a scene about his work that commands attention, and with the really capital material he has gathered together, it is no wonder an audience is loth to have him depart. The Globe of Death proved a splendid sensation, and is one of the best bicycle features.

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tures yet seen in the realm of nerve and daring. Sam Elton in his "domestic mishap" was exceptionally funny and caused gales of laughter. John Ford and Mayne Gehrue, supported by the Ten Dally Girls, scored a most pleasing hit. Ford's dancing and that of Miss Gehrue brought down the house at the Vaudeville and gained them repeated encores. Frank Gardiner and Lottie Vincent in their new act, "Winning a Queen," were highly successful. The idea is unique and novel, with plenty of good comedy and acrobatic dancing. Julian Eiling made a capital impression in his female impersonation. In figure and mannerisms he is almost incomparable, and although his voice is rather deep yet it has a sweet tone that easily mystifies. Melville and Straton in their bright comedy work and Foster with his clever dog "Miles" completed the bill. This week Clara Morris, Four Morione, Will M. Cressy and Blanche Dayne, Hengler Sisters, Union Gating Guards, and others. The other vaudeville houses are closed for the season. Dreamland and Luna Park open at 12, Manhattan and Brighton soon to follow. GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

The Orpheum Comedy Four closed a successful season of forty weeks at Keith's Theatre last week, and will spend the Summer at their home, Fair Haven, N. J. They open on Aug. 7, and are booked solid for next season.

The Whitney Grand, Detroit, opened May 14 with vaudeville for a Spring and Summer season. The attractions for the opening week are: Lester and Moore, the De Muths, John and Alice McDowell, Marsh Devore and wife, Great Courtney, and Harvey Williamson. John G. McDowell has been engaged as stage-manager.

Marshall F. Wilder was on Saturday last the guest of the West Point Military Academy. In the afternoon he witnessed a specially arranged game of baseball between the Academy team and one from Pratt Institute, Brooklyn. After dinner, which Mr. Wilder enjoyed the privilege of having in the Mess Hall with the cadets, he entertained 400 of them in the large Memorial Hall, an audience which he says he has seldom seen equalled for quickness and appreciation.

Alfred L. Dolson has been engaged as general business representative and press agent for Cain's Bombardment of Port Arthur. One thousand performers and supernumeraries will be employed. Only the largest cities will be visited, in which sufficient space can be secured to accommodate a vast artificial lake.

Knight Brothers and Miss Sawtelle have just completed a tour of the vaudeville theatres from coast to coast, including the Kohl and Castle, Hopkins, Anderson, and Orpheum circuits, besides Percy Williams' and Chase's theatres in New York and Washington, meeting with the most gratifying success as a feature on every bill.

May Evans, the whistler, will arrive in New York this week, after a long and successful tour throughout Mexico and the South.

Flora Browning presented her new sketch, "Miss Beant, at the Empire Theatre, Albany, week of May 1. The act is said to be a novelty, and the opera-gas it prides. Miss Browning was supported by Edith Fawcett, for several seasons with Louis James, and John Ardison, formerly with Violette Gillette.

Mary Baker and Della Ramsey have decided to continue in vaudeville for the Summer. When their time on the Keith circuit expires they will play the Blue circuit of parks.

J. W. Harrington, the dialect comic and story-teller, has returned to vaudeville after a retirement of three years, owing to poor health. He is now booking parks for the Summer season.

Harry Pentelle and Claude Radcliffe, well known in musical comedy and vaudeville, and former partners, have again joined hands, and will present their latest comedy effort, "The Tramp and the Bell Boy," in vaudeville.

Work was begun a few days ago on the new amusement park at Kingsbridge on the bank of the Harlem River. It is owned by the Kingsbridge Realty Company, a corporation, consisting of several wealthy men. The park contains two hundred and thirty acres, and it is said that the buildings and equipment will cost \$2,000,000.

J. C. Nugent has sold a sketch called "A Passing Parent" to Henry E. Dixey.

Ernest Hogan has signed for five years with manager William L. Lyburn, and will be seen in a new departure during that time. Mr. Hogan has been eminently successful in vaudeville this season, and has refused several tempting offers for European engagements.

Two hundred and fifty cripples from the city institution on Randall's Island were entertained one afternoon last week by the Hippodrome management. The poor little fellows were delighted with the wonderful performance.

Cecile Morris, after a retirement of nearly two years, will make her reappearance under the management of J. E. Spence, at the Park Casino, Wheeling, W. Va. July 1. After a stay of six weeks Miss Morris will appear in vaudeville in a sketch to be specially written for her.

A new one-act play called Dorothy's Christmas, written by Fred Eric, was played by Douglas Fairbanks, John W. Cope and co. at a recent benefit given at the Broadway Theatre.

Fountain Perry Park, in Louisville, Ky., opened for the season on April 30. It contains a number of the most modern attractions as well as a big vaudeville theatre.

Millie Blanchard, who is known as the "English Bernhardt," has arrived in New York, and will play a short season in vaudeville, presenting a strong dramatic sketch called "Zelda," written by Finley Fauler. She is under the management of G. Weil.

H. Hazzard Short intends going into vaudeville with Mrs. Battle's Bath, a one-act comedy that was used last week as a curtain-raiser at the Madison Square Theatre.

Adela Ritchie has started an innovation in vaudeville, by supplying her own programmes to the audiences at Hammerstein's.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Singers and Singers.

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Vol. II. New York, May 20, 1905. No. 10

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"I'm Going to Leave You."

"Julie Dooley,"

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"Down in the Vale of Shenandoah."

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Joe E. Howard.

Allen May.

Werden and Shepard.

Marie Brackman.

Trocadero Quartette.

Townsend Sisters.

Twain Nica.

Marie Hamlin.

Ada Jones.

Byron Holland.

Nevada Farrington.

Fred Rose.

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Marguerite Quinn.

Martha Lowe.

Short and Edwards.

Harmon and Antoinette.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A FIGHT FOR LOVE: Minneapolis, Minn., May 14-20.
A FIGHTING CHANCE: Philadelphia, Pa., May 15-20.
A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): Montreal, Can., May 15-20.
A GUILTY CONSCIENCE: Philadelphia, Pa., May 15-20.
A LITTLE OUTCAST (Geo. E. Gilroy): St. John, N. B., May 15-20.
A LITTLE OUTCAST (E. J. Carpenter): Duluth, Minn., May 15, Ashland, Wis., 17, Ishpeming, Mich., 24, Hancock, 19, Calumet 20, Gladstone 21, Escanaba 24.
A RABBIT'S FOOT (Pat Chaplin, mgr.): Philadelphia, Va., May 15, Hildesheim, W. Va., 17, Radford, Va., 18, Roanoke 19.
A ROYAL SLAVE (Southern): Gordon and Bennett, props.; Henry M. Blackaller, mgr.: Mt. Pleasant, Pa., May 16, Latrobe 17, Vandergrift 18, New Kensington 19, Washington 20, Elwood 21, Leontonia, O., 22, 24.
A ROYAL SLAVE (Northern): Gordon and Bennett, props.; Dave H. Woods, mgr.: Chippewa Falls, Wis., May 16, Grand Rapids 17, River Point 18, Neenah 19, Plymouth 20, Waterville 21, Sparta 22, Madison 23.
A YANKEE CIRCUS ON MARS AND THE RAIDERS: New York City April 15-Indefinite.
AN AMERICAN TRAMP: Des Moines, Ia., May 14-17, Dubuque 20.
ADAMS, MAUDE: Portland, Me., May 16, Lawrence, Mass., 18.
ALL AROUND CHICAGO (W. A. Brady, mgr.): Chicago, Ill., April 20-Indefinite.
ALMA, VIOGA: Toronto, Can., May 15-17, Buffalo, N. Y., 18-20.
BINGHAM, AMELIA: Grand Rapids, Mich., May 15, Blair, Michigan (Her Second Life): Geo. A. Blumenthal, mgr.: New York City May 9-June 3.
BROOKS, LAWRENCE (Geo. F. Hayes and M. J. Meany, mgrs.): Buffalo, Me., May 15-17, Waterville 18-20, Bangor 21-23.
BURY LEE (A. W. Herman, mgr.): Augusta, Me., May 15, Bath 17, Gloucester, Mass., 18, Salem 19, 20.
CHICKENS: Philadelphia, Pa., May 15-27.
CLARK, HARRY CONSON: Duluth, Minn., May 15-27.
COMPTON, WILLIAM: London, Eng., May 1-27.
COMPTON, NANNETTE: Jersey City, N. J., May 15-20.
CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Pittsburgh, Pa., May 15-20.
DOLLA TIGER (W. T. Gaskill, mgr.): Kansas City, Mo., May 14-20.
DORRIS, LAWRENCE (Kirk La Shelle, mgr.): Montreal, Can., May 15-20.
DOWN OUR WAY: Newark, N. J., May 15-20, Philadelphia 21-23.
DREW, JOHN: San Francisco, Cal., May 15-27.
EDMON, ROBERT: Boston, Mass., April 17-May 15.
FABIO ROMANI (A. Jack Fausi, mgr.): Philadelphia, Pa., May 15-20.
FART LIFE IN NEW YORK: Cincinnati, O., May 14-20.
FISK, MRS. AND THE MANHATTAN COMPANY (Charles Gray, props. and mgr.): La Crosse, Wis., May 14, Eau Claire 17, Minneapolis 18, 19-20, Cedar Rapids, Ia., 21, Council Bluffs 22, Des Moines 23-25.
FOR FAME AND FORTUNE (Gulliver, Harris and Co., props.): Rochester, N. Y., May 15-17, Syracuse 18-20.
FRANKENFELD, LAURA (Sanford Dodge, mgr.): Philadelphia, Pa., May 15-20.
GARDNER, BARNEY (Harry Montgomery, mgr.): Cincinnati, Can., May 15-20.
GOODWIN, R. C. (Geo. J. Appleton, mgr.): Pueblo, Col., May 15, Salt Lake U., 15-20, Spokane, Wash., 21, North Platte, Neb., 22, 24, 27.
GRITTY JOHN (Gulliver, Harris and Co., props.): Chicago, Ill., May 14, St. Thomas 17, Woodstock 18, Stratford 19, London 20, Guilford 21, St. Catharines 22, Hamilton 23, Belleville 24, Kingston 25, Ottawa 26.
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IN LONDON THEATRES

Leah Kleeschna and the Dictator—Irving's Success—Gossip.

(Special Correspondence of The Mirror.)

LONDON, May 6. The American drama is so much in evidence in this city at the present moment, and citizens from your great republic abound to such an extent in our places of entertainment and on our sidewalks, that it is becoming quite a rare thing to hear the English language spoken at all. Happily, no one objects to this, for all the American visitors whom I have met, and that is a great many I assure you, are even more jolly and enthusiastic than of yore, which is saying a good deal. At several of our first nights this week most of the seats have been occupied by natives of your States. Naturally this was the case at the New Theatre on Tuesday, when Leah Kleeschna had its first London performance, and at the Comedy on Wednesday when The Dictator made its London bow, thus making the third American production in this city in about a week. The other one, of course, is Her Own Way, with which Maxine Elliott and her company are playing to splendid business at the Lyric.

As you know, I am always delighted to record successes, and I am especially joyful at having to record the complete and swift success both of Leah Kleeschna and The Dictator. After such a tremendous success as Mrs. Fiske achieved at the burglar's house in your nation, we, of course, all hoped to find this powerful play achieving a triumph on this side. As you know, it does not always follow (indeed it is not often the case) that a big success on this side is ditto on yours, or vice versa. As on your shores so in this metropolis, the cast of Leah Kleeschna is of extraordinary strength. Lena Ashwell as the bewildered and anon repentant crib-crackeress, Charles Warner as Popper Kleeschna (in some respects the boldest burglar that ever burgled), William Devore as the Kleeschnas' confederate, and Herbert Waring as the caddish hound who really steals the jewels, all play with irresistible power and intensity. For years past I have not seen anything finer than the acting of these four in the great scenes where Leah Kleeschna her felonious father to his teeth, paralyzing him with horror and amazement at her resolve to lead the better life. At the end of this act, as at the end of most of the five, the curtain had to be raised again and again in response to the delighted calls of the enthralled audience. While praising Lena Ashwell's impersonation there were a good many enthusiastic present (including yours to command) who wished they had had an opportunity to see Mrs. Fiske's performance, which was assured by large numbers of my American friends is one of the finest performances ever seen on any stage. In addition to the above four English players in Leah Kleeschna, praise is also due to Leonard Boyne for his rendering of Paul Sylvaine. His impersonation is perhaps not so complete as those of the above-mentioned four, but it is brilliant for all that. Moreover, it has to be borne in mind that it is a most difficult part to play. The least slipping over the sentimental portion would ruin it. Therefore, think that Boyne deserves great credit. The entire press of London have received this play with unanimous cordiality, reminding me of the gentlemen who said in the Critic, that "when they do agree upon the stage unanimity is wonderful."

Great praise both from public and press has also been showered upon the aforesaid play, The Dictator, which is hailed, and rightly so, as one of the most genuinely amusing farces America has yet vouchsafed unto us. William Collier at once stepped into the shoes of the London public. Each trick and turn of the pretended President was received with shouts of laughter, showing that both players and playwright, the skillful Richard Harding Davis, had alike achieved a triumph. Collier has, indeed, made a very great hit in London, and has already been dug out by interviewers, to one of whom he confessed the fact that when he was in London last he was a seventeen-year-old call boy with Augustin Daly at the Lyceum. The support in The Dictator is good all round, but particularly so in the case of John Barrymore, George Nash, Brigham Boyce, Lewis Ragan, Louise Allen, Marie Dore, Edward Abela, and Grace Hadsall.

There was no discordant note among the first-night audience assisting at the production of The Dictator, except one little blast from a cheeky gallery boy, who, when Comedian Collier came on to return thanks in answer to a tremendous call, said: "Shut up." "I will," said Collier, and walked off. The audience, however, was so persistent in expressing their delight with Collier and company, that they called him again, and insisted upon his making a speech, which he did with commendable brevity and brightness.

Sir Henry Irving, in splendid physical and histrionic form after his long and severe illness, made his welcome reappearance at Drury Lane last Saturday night in the character of Thomas à Becket, as drawn by our late poet Laureate Tennyson, who, really a poet as well as a laureate, which is more than can be said of some P. L.'s. The vast audience, the pit and gallery portion of which had waited around old Drury's doors from early morn, gave England's greatest living actor-manager such a whirlwind of a welcome that it nearly took him off his feet. Act by act and scene by scene the enthusiasm increased in intensity and volume, and at the end Sir Henry had to bow and re-bow, and to make one of his always delightful little speeches of thanksgiving. Sir Henry was especially gratified at receiving a mammoth wreath sprung upon him, together with a heart-felt little letter of welcome from a big band of his old Lyceum pupils. Becket has caught on to such an extent that this morning I learn that instead of being played for a fortnight as originally intended it will be given for three weeks out of Sir Henry's month at old Drury.

GAWAIN.

HIPPODROME FOR CHICAGO.

Frederick Thompson, of Thompson and Dundy, is expected in Chicago this week to complete plans for a hippodrome in that city. It is said that arrangements have already been made for a building to seat 3,000 and with a stage large enough for 400 people. All the New York Hippodrome attractions will be presented there, thus eliminating the cost of first production, so far as Chicago is concerned. An option on three sites has already been secured, and it is planned to spend \$1,250,000 on the building and its equipment.

INCORPORATED.

The International Theatre Company, of New York city, was incorporated last Wednesday with a capital of \$250,000, to purchase and produce plays of French origin in all English speaking countries. The directors are Victor Mapes, Ferdinand O. Desenclos, Guillaume A. Scribner, Mrs. C. De Mille, Paul Fuller, Jr., Samuel R. Bertron, R. E. Lorillard, Ande Le Court, Charles E. Conlon, John F. Murray, Charles B. Samuels, Howard T. Kingsbury, Charles Barclay, and James H. Hopkins. The purposes of the company were explained in last week's Mirror.

HAMMERSTEIN SUES.

As a sequel to the closing of the Victoria Theatre and its immediate reopening and the final removal of the Building Department bail, Oscar Hammerstein has brought suit against Building Superintendent Isaac Hopper for the outlay of \$500 incurred in changing the skylights.

SAID TO THE MIRROR.

SEN CAPPELL HALEST: "In connection with the exclusion of actors from the Y. M. C. A. in Pittsburgh, I will say that city must be alone in its stand against the theatrical profession, as in all other large cities in the United States and Canada (Boston, New York, Providence, Philadelphia, Baltimore, Washington, Newark, Buffalo, Chicago, and Montreal, Toronto, Ottawa, Quebec, besides many other smaller cities) I have been courteously received and privileges have been extended me. The Y. M. C. A. in Detroit, where I am at present playing, at once recognized my card from the Kensington branch, Philadelphia. I have never entered the Pittsburgh branch, but have never been denied the privileges anywhere else."

HARRY FIELDS.



Photo by Baker, Columbia, O.

Harry Fields, whose portrait appears above, has been featured during the past season with the Working Girls of New York company, closing April 22 with that organization. Mr. Fields' unique and clever impersonation of the Jewish character has done much to typify this line of comedy on the stage to-day, without resorting to grotesque caricature. He will, in company with his wife, Fanny Fields, play four weeks in vaudeville during the early summer and will continue under A. H. Woods' management next season and will be featured by Mr. Woods in one of his productions.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

A birthday party will be given by the Ways and Means Committee, Mrs. Beale T. Bennington, chairman, for the benefit of the National Council, at the home of Mrs. Charles E. Abbott, 221 West Twenty-second street, Tuesday, May 23, from three o'clock in the afternoon to midnight. There will be music, refreshments and dancing.

The May service of the New York Chapter will be held at the Church of the Heavenly Rest, Fifth avenue and Forty-fifth street, Sunday, May 21, at 8 p.m. The Rev. John Williams will preach. Offering for the Alliance.

The May reception will be given at the parish house, adjoining the church, Thursday afternoon, May 25, at 3 o'clock.

The sixth annual convention of the Alliance will open at St. Chrysostom's Chapel, Wednesday, May 31, at 10 a.m., at which official and chapter reports will be read and action taken on the revised constitution.

The Syracuse Chapter is planning a novel entertainment at which will be auctioned photographs, with autographs attached, from many prominent actors and actresses. The chapter is also planning a service to be held some Sunday in the near future at the Opera House.

The Boston Chapter held a sale at its new headquarters, 15 Beacon street, last week, at which many handsome and useful articles were sold. The proceeds of the sale went to the general fund of the chapter, which is doing a very helpful and practical work through its many committees.

Minerva Florence was hostess at the tea served at the headquarters last Thursday. Among those present were Charles T. Catlin, Mrs. Hudson Liston, Bertha Livingston, Alexander Law, Mrs. J. A. Brown, Louise Sandford, Mabel L. Fish, of Pittsburgh; Almee Abbott and many others. Florence R. Varian will be hostess next week, and all members and their friends are cordially invited.

At a meeting of the National Council, held May 5, on motion of the Rev. F. J. Clay Moran, the following minute was unanimously approved, and a copy of the same was ordered to be sent to the family of Mr. Jefferson and published in THE DRAMATIC MIRROR:

In the recent deeply lamented death of our honored First Vice-President, Mr. Joseph Jefferson, this Council has been called to sustain a loss which words can but feebly express, and which will long be a lingering sorrow among all our Chapters, where he was so sincerely respected, admired and beloved. For all that he was as an ornament to his profession, for his generous and ever loyal service to our Alliance, and for the nobility of character exemplified in the life which so endeared him to the American heart we shall gratefully hold him in affectionate and abiding remembrance.

The Brooklyn Chapter of the Alliance is forging ahead under the guidance of Mrs. Spooner, who manages to devote much of her valuable time to the affairs of the society. Last Saturday night the members and friends of the chapter filled Memorial Hall, the occasion being a two-part entertainment for the benefit of the Alliance, under the direction of Olive Clyde Payne. The first part was a minstrel performance in which the following young women appeared: Tambo—Eva L. Butt, Dorothy L. Fitter, Alice Clarke, Helen De Witt, Dorothy Simmons, Bones—Ida L. Ackerman, Florence Clarke, Margaret Baird, Laura Connel and May Zimm. Interlocutor—Olive Clyde Payne. In the second part, which was made up of specialties, Edith Yeager entertained the audience with a monologue; Baby Chalmers sang two character songs; Dorothy Fitter, May Zimmer and Helen De Witt appeared in a singing and dancing specialty; Laura Connel sang a popular melody, and D. G. Daniels mystified the audience with legendarium. Mrs. Spooner was called upon for a speech and in response congratulated the members on what they have accomplished and praised Olive Payne's activity as a director. She informed the members that her apartments at the Bijou Theatre were at their service whenever they cared to use them for the purpose of furthering the interests of the Alliance.

The Rev. Edwin Weary was tendered an enthusiastic reception by the parish of the Grace Episcopal Church at Sterling, Ill., when they welcomed their new pastor May 8. He will be the A. C. A. chaplain in that city. Among those in the successful programme of the reception were Charles Plunkett and W. J. Doherty.

THE ACTORS' ORDER OF FRIENDSHIP.

The annual meeting of the Actors' Order of Friendship for the election of officers was held Sunday at 2 p.m. The following were elected: Joseph R. Grismer, President; Clay M. Greene, Vice-President; George D. McIntyre, Secretary; William Harris, Treasurer. The new trustees are: Thomas McGrath, Harry Harwood, Mark Price, J. Duke Murray, and Henry Simon.

CONRIED KEEPS IRVING PLACE.

The rumor that Hurtig and Seamon were trying to sublet the Irving Place Theatre from Heinrich Conried, with a view to making it a popular priced house for melodrama in English, was denied yesterday by Leon Berg, Hurtig and Seamon's press representative.

THE STOCK COMPANIES.

Notes of Activity of Various Organizations in Many Cities.

Kent Bosworth has finished an engagement with the Russ Whyal company at the Lyceum Theatre in Baltimore, and is re-engaged for R. H. Irwin's stock at that house next season.

M. L. Alsop, at present in Blanche Walsh's company, has been engaged to play the leading parts with the Adelaide Kelm Stock company, which begins a stock star season at the Harlem Opera House on Monday, May 22.

The New Orleans Grand Opera House has been leased by a new company from the Variete Association and will be devoted to high-class plays. The officers of the new management, which is composed of leading citizens, are: Victor Viosca, president; John McClosky, vice-president, and Jules C. Koenig, treasurer.

The two Goodhue stock companies, organized by Willis M. Goodhue for Macaulay's Theatre, Louisville, and the New National Theatre, Dayton, will be as follows: Louisville—National Amusement Company, proprietor; Willis M. Goodhue, managing director; John L. Crove, acting manager; Oscar Eagle, general stage director; George Foster Platt, acting stage director; Harry Dickson, stage-manager; Emmett C. King, Edwin Forsberg, Joseph Selman, John E. Wooderson, Giles Shine, George Russell, Harry Dickson, George Foster Platt, Charles Squires, Carolyn McLean, Adeline Dunlap, Corinne Cantwell, Florine Arnold-Andrews, Lila Dean. Dayton—National Amusement Company, proprietor; Wallace Seem, managing director; Oscar Eagle, general stage director; Frederick Paulding, acting stage director; Robert Siddie, stage-manager; Alexander Frank, Frederick Paulding, J. Angus Gustam, George A. Beane, William H. Woodside, Berensford Webb, David Miles, Robert Siddie, Kate Dalglish, Adeline Mann, Marion Fairfax, Carrie Lamont, Anita Hendrie, Ida Ellis. Charles Squires will be scenic artist for both companies.

Grace Hopkins has signed with Belasco and Mayer for stock in San Francisco.

Adah C. Sherman has signed with Forepaugh's stock company for the Spring and Summer seasons.

Harry A. Burkhardt will head the stock company at West End Heights, St. Louis, this Summer. Mr. Burkhardt spent several weeks in St. Louis last year as the guest of Whitehead Sanders, of West Pine Boulevard, and made a host of friends, socially as well as professionally.

Charles D. Pitt has been engaged for the juvenile work at the Gem Theatre, Peak's Island, this Summer.

Walter Bellows has secured the following artists for his Summer stock at Elitch Gardens, Denver: Bruce McEae, Edward Mackey, Henry Walker, Charles Dixon, Theodore Roberts, Francis Powers, Cecil De Mille, Joseph Kaufman, May Buckley, Olive Oliver, Edna Ang, Dora Goldthwaite, Constance Adams, Eleanor Kerry and Katherine Field.

Through Wales Winter, Norman McDonald has been secured for the Hurtig and Seamon stock in Rochester, N. Y.; Fred G. Hearn and Minna Phillips, leading women for the Goodhue stock company, at Dayton, and Adora Andrews as leading woman for the Walter Edwards stock company.

Alexander Dale goes with the Cook Opera House stock company in Rochester, N. Y., for his third season.

Charles Mackay, of the William Farnum company, at Buffalo, received his thirty-second degree in Masonry on Friday, April 28, from the Buffalo Consistory.

Josh Ogden will have a stock company at his theatre in Woonsocket, R. I., for the Summer, commencing May 15. Among the people engaged are Harry G. Keenan and Grace Huntington, leads; Charles B. Hawkins, comedy character; Elaine MacGregor, comedette; Eleanor Carroll, Elsie MacGregor, comedette; Reginald Cotton, boys; Alfred Hollingshead, hoovers; and Annie O'Keefe, walking ladies, and others.

Charles B. Hanford with his company, including Marie Drosnah, Mr. and Mrs. Ferdinand Hight, Frank Hennig, Alexander Mackenzie and others, commence a Summer season at the Coliseum Garden Theatre in Cleveland, Ohio, May 29.

Harry G. Keenan closed a thirty-eight weeks' season as Captain Hodgman in the Arizona company (main), May 13, at the Folly Theatre in Brooklyn, and has been engaged, through Colonel Brown, as leading man for the Grace Huntington Stock company at Woonsocket, R. I., opening in Jim the Penman May 15.

Lucia Moore, a conscientious and versatile stock leading woman, left New York May 8 for Portland, Ore., where she will open on May 22 as Maryland Calvert in The Heart of Maryland with the new stock company being instituted there by Belasco and Mayer.

Mai Wells has been engaged for the Montreal Stock for the Summer.

Adeline Dunlap will play the emotional roles with the Goodhue Stock company at Louisville, Ky.

Will A. Peters' company will leave for Charlotte, N. C., May 22, opening in Juna. Franklyn Vail, Mr. and Mrs. Frank I. Frayne, Mr. and Mrs. Marie MacLellan, Arthur Griffin, Robert Erickson, May Walters and Martin Frayne have been engaged.

Minna Phillips has signed as leading woman of the National Theatre Stock at Dayton, Ohio, opening as Dolores in The Palace of the King.

Lincoln J. Plummer and Rose Emerson (Mrs. Plummer) will open with the Eugene Blair company at the West End Theatre May 22.

Pauline Ekhardt has been engaged as leading lady and Forrest Cummings as heavy for the stock company which will play at the Krux Theatre in Omaha, Neb., this Summer.

The Vernon Stock company will close its regular season at Malone, N. Y., May 20, and jump direct to St. Thomas, Canada, and open May 22 at Bellefleur Park for a Summer run, the following people having been retained for the Summer stock: Dottie Greene, Louise Vaughn, Dot Jewell, Amy Fulton, Eva Reynolds, Estelle Lynn, J. C. Sheehan, Edward Carls, John Wick, William Tyrrell, Carl Corwin, William Carr, Ray Douglass, Richard White, and Benjamin R. Vernon.

The Donna Troy Stock company closed at Fairbault, Minn., and are reorganizing for the Summer at St. Paul. Carl J. Brickert and Donna Troy will head the company. James L. Glass is the manager.

Giles Shine has been secured by the Adelaide Kelm Stock company, which will play at the Harlem Opera House.

Eleanor Jennings has been engaged by George F. Fish for the Summer stock at the Chestnut Street Theatre in Philadelphia.

Grace Hopkins has been engaged by Belasco and Mayer for leading business at the Central Theatre, San Francisco, opening early in June. Miss Hopkins has been with "Way Down East, Under Southern Skies and other well-known attractions.

Adeline Mann has been engaged for the Goodhue Stock, National Theatre, Dayton, Ohio.

Louise Mackintosh and Robert Rogers have been engaged for the Proctor companies. Both are players of wide experience and will probably become firm favorites with Mr. Proctor's loyal patrons.

Carrie Clark Ward is playing a special engagement as Sheelah in The Shaughraun this week at the Lee Avenue Theatre, in Brooklyn, and next week she will play Maggie in The Suburban, at Proctor's 125th Street Theatre.

Katherine Grey, who has just finished an engagement with The Firm of Cunningham, has been secured for the company at Proctor's Fifth Avenue Theatre. She will make her first appearance May 22 in The Governor of Kentucky.

Pola La Follette, a daughter of the Governor of Wisconsin, has joined the Proctor company in Harlem.

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AT THE LEAGUE.

The annual election at the Professional Woman's League, held May 8, resulted in the choice of the following officers: President, Mrs. Edwin Arden; Vice-presidents, Maud Hana, Dr. Ida C. Nafin, Maud Craigen, Mrs. Claude Hagen, Helen Louise Parker, and Mary Shaw; Recording Secretary, Mrs. Ida Weiss; Corresponding Secretary, Nellie Hovey; Treasurer, Minnie W. Houghton; Assistant Treasurer, Mrs. J. H. Vantine; Auditor, Mrs. Kate L. Crystal; Directors for two years, "Aunt Louisa" Eldridge, Mrs. W. G. Jones, Susan Leonard Westford; Directors for one year, Mrs. G. H. McAuliffe, Mrs. Harry Leighton, Mrs. Byron Bosworth; Chairman of Reception, Anne Aubott; Chairman of Art, Susan Leonard Westford.

To entertain the large number of members and guests present at the League yesterday afternoon for Dramatic Day, Anna Delany Martin gave a presentation of the story of Parafat, with Wagner music and moving pictures. Louise K. Tucker, chairman of the day and Professor of education at the College of St. Angela, directed the affair, and the music was furnished by Miss Theo M. Frain.

Anna Martin is particularly known for her lecture entitled "The Prisoner of Zenda," which has been given in many of the larger cities over the country. In addition to the success of Parafat a program was given representing the time previous to the music-drama. The lecture proper was a condensed version of all the scenes and principal characters. Miss Martin prefaced her lecture by saying: "Music acts upon the feelings. In opera the music is all-important; in music-drama there is perfect harmony between the two, the poetry representing man tending and woman following. With fine association and fine presence Miss Martin gave a clear and graphic description of this wonderful work. The pictures were very attractive and the beauty of the music is well known."

IN MANHATTAN THEATRES.

HARLEM OPERA HOUSE—E. S. Willard will fill the week here in his attractive repertoire. Minerva Florence—Buster Brown is the bill. YORKVILLE—East Lynne is the play for the week. Maurice Freeman making his first appearance here as leading man.

THIRD AVENUE—The Russell Brothers in The Female Detectives held forth at this house.

MURRAY HILL—The Russian company appears here this week in The Chosen People, Tat Fedor Ivanovitch and The Karamazoff brothers.

ACADEMY—Neil Benton this week appears as the Obedient Strout in Quilby Adams Sawyer.

NEW BRASS—East Lynne is the bill, with Leah Lane in the dual role of Leah and her sister, Madame Vire. The company includes Olan Stevens, Charles Bunnell, John Ferns, Devon Palmer, C. S. Halpin, Bart Weiler, Adelaide Goumdre, Eva Manley Mears, Lilly Riedel, Madge Whyte, Frank T. Frayne and Blanche Hunt.

GRAND OPERA HOUSE—Williams and Walker close their season here in Dahomey.

WINDSOR—The Black Mask is the bill.

BRUCC—There will be but three more weeks of David Wardell in The Music Master, the engagement ending on June 3.

LYCEUM—Ethel Barrymore gave a special matinee of A Doll's House last Thursday. Her season ended here on Saturday.

FOURTH AVENUE—Buster Brown was so popular here last week that an extra matinee was given on Friday. My Tom-Boy Girl is the attraction this week.

Among the theatres that closed on Saturday night, May 14, were the Garden, where the company in The College Widow and their friends enjoyed a supper after the performance; the Lyceum, Wallack's, and the Madison Square.

CURRENT AMUSEMENTS.

Week ending May 15.

ACADEMY OF MUSIC—Quincy Adams Sawyer—24 weeks—9 to 11 times.

ALHAMBRA—Vaudeville.

AMERICAN—George Fawcett Stock in The Merchant of Venice.

BIJOU—David Wardell in The Music Master—112 weeks—15th week—105 to 141 times.

CARNEOIN HALL—Musical Entertainments.

COLONIAL MUSIC HALL—Vaudeville.

DEWEY—Crackerjack Burlesques.

EDEN MUSEUM—Figures in Wax and Vaudeville.

EMPIRE MUSEUM—Figures in Wax and Vaudeville.

EMPIRE MUSEUM—Figures in Wax and Vaudeville.

FOURTH AVENUE—Lottie Williams in My Tom-Boy Girl.

GARDEN—Closed May 15.

GOTHAM—See Bill Fully.

GRAND OPERA HOUSE—Williams and Walker in Dahomey.

HARLEM OPERA HOUSE—E. S. Willard in Repertoire.

HERALD SQUARE—Sam Bernard in The Hollering Girl—24 weeks—15 to 21 times.

HIPPODROME—A Yankee Circus on Mars and The Raiders—6th week.

Hudson—The Hair of the Horosh—8th week—41 to 48 times.

HURTIG AND SEAMON'S—Vaudeville.

KEITH'S UNION SQUARE—Continues Vaudeville.

KNICKERBOCKER—Frank Daniels in Sergeant Bruce—4th week—23 to 28 times.

LONDON—Al. Brown's company.

LYCEUM—Closed May 15.

LYRIC—Jefferson De Angella in Fantasia—18th week—140 to 147 times.

MADISON SQUARE—Closed May 15.

MADISON SQUARE GARDEN—Closed.

MENDHAM HALL—Musical Entertainments.

METROPOLIS—Buster Brown.

MINER'S BOWERY—Vic Sensation Burlesques.

MINER'S EIGHTH AVENUE—Wine, Woman and Song.

MURRAY HILL—The Russian Players.

NEW AMSTERDAM—Tribby—24 weeks—9 to 16 times.

NEW BRASS—Hebrew Drama.

NEW STAR—Leah Lane in East Lynne.

NEW YORK—George M. Cohan in Little Johnny Jones—24 weeks—9 to 16 times.

PASTOR'S—Vaudeville.

PROCTOR'S FIFTH AVENUE—Caste.

PROCTOR'S FIFTY-EIGHTH STREET—Old Heidelberg.

PROCTOR'S TWENTY-THIRD STREET—Vaudeville.

PROCTOR'S FIFTH STREET—The Christian.

THALIA—Hebrew Drama.

THIRD AVENUE—Russell Brothers in The Female Detective.

VICTORIA—Vaudeville.

WALLACK'S—Closed May 15.

WEST END—Zuzette Fair in Camille.

WINDSOR—The Black Mask.

YORKVILLE—Stock company in East Lynne.

TELEGRAPHIC NEWS

CHICAGO.

Shakespeare Popular—Numerous Summer Stock Companies—Notes.
(Special to The Mirror.)

CHICAGO, May 15.

The bills this week: Grand Opera House, Mrs. Wiggs; Studebaker, The Virginian, with Dustin Farnum; Illinois, Joe Weber company in Higgle's Piggies; Powers, Madame Schumann-Heink in Love's Lottery; Garrick, Piff! Paff! Puff!; McVicker's, All Round Chicago; Hyde and Behman's, Robert Mantell in Hamlet; Bush Temple, Players in A Texas Steer; Great Northern, Our New Minister; La Salle, Isle of Bong Bong; People's, Knobs o' Tennessee; Columbus, William Bossey and stock company in A Woman's Power; Alhambra, Nellie the New Girl; Bijou, Moonshiner's Daughter; Academy, Glickman's Yiddish opera; Howard's, Shamrock and the Rose; Marlowe, stock in Romeo and Juliet; Avenue, stock in All the Comforts of Home.

Modjeska's version of As You Like It was played at the Bush Temple last week with more general adequacy than could reasonably be expected in a stock theatre, even of the high grade of the Bush. Shakespeare was distinctly, sanely and delightfully spoken by George Alston as Orlando, Mabel Montgomery as Rosalind, William Evans as Adam, Frederick Power as Jacques, Morris McHugh as Touchstone, Kate Blanke as Audrey, Sidney Pilsen as Silvius, and Paul H. Harris as Corin, the shepherd. Besides being a very comely Orlando, Mr. Alston was easy and graceful to a degree, and Mr. Power read the "seven ages" speech with a true and telling emphasis that aroused great applause. In the third act, where Rosalind makes bold to approach Orlando as a man, Mabel Montgomery achieved the true dramatic of the character's charming mischievous and was enthusiastically appreciated. Gertrude Rivers was a charming Celia. The cast also included Alice Riker as Phoebe, Lyster Chambers as Oliver, C. Milford Gilpin as Le Beau, and Edward McGillion as Duke Frederick. The palace lawn of the first act was a beautiful setting, and the forest was well done. The Virginian has had fair houses at the Studebaker, and pleased. Dustin Farnum is giving his well-known impersonation of the star part, and Frank Campbell's company is still so popular that you have to look twice to see if it really is an assumed part. Helen Holmes is very well received as Molly Wood.

Richard Carle is back in town and busy with The Mayor of Tokyo, soon to be seen at the Studebaker. Manager Harmsen, of the theatre, says that the heavy advance sale shows how popular Carle is in Chicago.

May Homer has decided to retire from the People's stock, where she drew a gratifying series of large houses last week. Then and there she took the star of the Avenue, which has returned to the list of stock theatres. Miss Homer has many West Side friends, who will find her even in England.

J. J. Murdoch, the well-known vaudeville manager, now with the Western syndicate, was knocked senseless in a collision between his carriage and an automobile on a North Shore road last week, but he was not badly hurt. He has nearly recovered.

A statement from the Milwaukee letter to The Mirror that Joseph Sullivan will be leading men at the Bush Temple next season is again positively denied. George Alston will be the leading man.

Mrs. Wiggs has been doing fairly well at the Grand, the strike interfering here and there at other theatres downtown. The play is an admirably presented as usual and as completely successful with its audience. Lillian Lee's visitable Mrs. Wiggs has been a success in the management, and the Alhambra is the best of the Marys in Chicago. Will Hodge, Madge Carr Cooke, and Oscar Eagle still merit the highest praise in their old parts. May McInnes is a pretty and natural Act.

George Alston is making special preparations for the Maudslayi role in Old Heidelberg, to be seen soon at the Bush Temple.

The Alhambra is to close May 27.

Ed Glickman was the hero in a one-act melodrama at his last home nights ago. The robbers took all the cash and jewelry in the act.

A stock being organized here for Omaha includes Margaret Hatch, S. D. Merrill, William Fitzgerald, and Wilbur Martin.

Al Martin's Uncle Tom's Cabin will be at the Alhambra next week.

Harry Carson Clark is organizing a stock for St. Paul. Another stock is being organized for a street railway park at Paducah.

Will J. Davis returned from New York and immediately gave assurance that Little Johnny Jones, the entire cast as seen here, would be the summer attraction at the Illinois, beginning May 28. This does not shake Mr. Davis' chatter, for if there is any new production at the Illinois between seasons it will be this discovery of his. The author and composer is Wallace Moody of Liverpool, Ia. He is a singer also and will take the leading part in the production. Fred Whitney is now examining the book and songs.

Mr. Hubbard was mistaken in the Tribune. Ward and James played Othello at McVicker's recently. Mr. Ward, Iago and Mr. James, Othello. Mr. Mantell's production at Hyde and Behman's last week was excellent. There was much good acting by the star, Mr. Haines as Iago, and Harry Leighton, whose Cassio was brilliant.

Harry Powers confirms the report that The Isle of Bong Bong will be lifted from the La Salle to Powers' as his summer attraction provided certain changes are made. It seems likely that they will be and that Bong Bong will be sung at Powers' about June 1, with John Blavin leading in the cast.

Fred Hammond says there is war at the Garrick between Piff! Paff! Puff! and The Woggle Bug over the occupancy of the Garrick the coming summer. Mr. Reader claiming to have a contract for the use of the house and Mr. Whitney asserting his attraction is to stay as long as it draws. Mr. Hammond says Whitney's girls are on the warpath, walking across the stage, screaming, and afterwards to prevent the bug from crawling in on the stage for rehearsals.

Fred Mace will be the Woggle Bug in The Woggle Bug. Toby Lyons the Regent, Arthur Bracy the Professor, Mabel Hite, Prissy; Blanche Deyo, Tip; Beatrice McKenna, General Jinxer, and Phoebe Coyne, the witch Moomie. Charles H. Evans may or may not be Pumpkinhead.

Milo Bennett is organizing a stock for Dayton, Ohio, which will include Frederick Paulding, Jack Ferguson, Berend Webb, Minna Phillips, Loretta Babcock and Loretta Allen Montague.

John O'Meara, heavy and leading man at the People's during the season, has accepted a summer engagement with Walter Edwards for stock at Richmond and Norfolk, Va.

A stock company organizing here for Louisville includes Emmett C. King, George A. Beane and Alex Kearney.

Avie Lobdell got the part of Cigarette in Under Two Flags at the Marlowe at 1 a.m. Sunday, after the accident to the leading woman, Louise Dunbar, and played the role Sunday afternoon and evening, finishing the week. Jessie Moseley played Miss Lobdell's part, Venetia.

Frank Gamble is back in town for the summer with the news that Deadwood Dick will go from the Alhambra to St. Louis (Havlin's) and to Kansas City (Gilla), with prospects of big weeks at both places.

William Jomey has organized a company, headed by himself, which opened a stock season at the Columbus yesterday similar to the successful season of Anne Sutherland at the same house a year ago.

Samuel Walker, after an interruption of some months, during which time he ran a laundry at Niagara Falls, has returned to his old position as city ticket agent of the Nickel Plate, with especial attention to theatrical transportation. It would seem that Niagara Falls would be a good place for a laundry.

The Girl and the Bandit, in spite of its many weeks in this city, had a big house at the closing

performance of the first week of its latest engagement. The musical comedy never went better, though Joseph Miron and his Shadow were both engaged in playing his part of the bandit leader. Mr. Miron had a bad cold and when he had delivered his lines up to the singing point he would suddenly fade away and the shadow would appear and sing. This was done half a dozen times. After each song the shadow flew and back came the substance. Ned McNeil was more popular than ever as Alexander, and McNeil's "Old Pig Tree" song, after several encores had to be repeated twice and bow her thanks. All on account of her particular grace and agility in the dancing.

C. R. McLean, formerly of the Horse Show publicity staff and recently press representative of the Auditorium, has engaged in the steamship business for the summer, representing the Harland and other steaming palaces of the line across the lake.

W. E. Clifton has been putting on the plays at the Thirty-first Street.

The opening of Katochism at Hyde and Behman's is now set for May 21.

Manager C. E. Ryle, of Sweet Clover, sends word that Ray C. Baker and Olive Ruggles, of his company, were married April 19 at Brockville, Ont. Miss Ruggles is a resident of Chicago, and Mr. Baker used to be a member of the People's stock in this city.

Dave Seymour, one of the most popular members of Rowland and Clifford's staff of managers, is in charge of a summer attraction in rehearsal at Elmira, N. Y. Mr. Seymour will rejoin Rowland and Clifford's force next season.

Lyman Glover says the new extravaganza at the Chicago Opera House will be called The Land of Nod, after all. Albert Chevalier's copyright to the contrary notwithstanding, the two compositions being entirely different. W. W. Denlow is making sketches for the numerous odd characters of the extravaganza, and both the authors and the artist have shown marked and interesting originality. Mr. Denlow has written to compliment the author, whoever he is. Sketches submitted include The Weather Man, The Welsh Harpist Man, The Sand Man, Rory Bory Allice with her North Pole for a staff, and The Man in the Moon. There are others equally remarkable, and all look like hits. Mr. Glover says that the entrances and exits of these strange new stage beings will be equally novel.

The news of the death of Sam Shubert caused the deepest regret in this city, where he had just succeeded in establishing his reputation as a producer of marked ability. His Lady Teane was at once a revelation and a most gratifying promise to all observers here, and on this account in particular, as well as on account of the encouraging first news from the wreck and the interview with Mr. Shubert about it, his death was a great shock.

Ma, Him and I prospered all last week at the Grand Southern and made a good record for a return engagement. Richel, Watson, and Wrothe repeated their hit of the first engagement, and the numerous popular chorus numbers and songs won the usual scores.

James J. Jeffries drew big houses all week at the Academy in Davy Crockett, and the crowds seemed well satisfied even with the world's champion's mannerisms as a star actor. His thrilling and eloquent ones with which he broke a short piece of pine sentling over his leg, however, was what brought down the house. Bart Wallace was good as the Major, and Anna Roberts excellent as Eleanor Vaughn. Mr. Jeffries had five weeks more booked, but was compelled by malaria and rheumatism, contracted in the South, to close his season here and leave at once for California.

Madame Schumann-Heink's engagement in Love's Lottery at the Illinois Theatre has been so successful that Fred C. Whitney has arranged for her to move to Powers' Theatre May 18 and continue her stay for two or three weeks. Manager Charles T. E. Miller, of Love's Lottery, says the entire working staff at the Illinois Theatre behind the scenes and the orchestra will be transferred to Powers' for the supplemental engagement of Madame Schumann-Heink at that theatre to all some of the time allotted to The Other Girl. The orchestra, electricians, symphonies, etc., of Powers' will be transferred to the Illinois. Mabel Fenton should have the credit for a most convincing bit of emotional acting in the Rose-Peterson sketch. Just Like a Woman, at the Chicago Opera House last week.

Ellis Glickman's Yiddish Opera company returns to the Academy this week.

Otis L. COLBURN.

ST. LOUIS.

A Notable Variety of Offerings—The Summer Season Is On—Norton's Chat.
(Special to The Mirror.)

St. Louis, May 15.

St. Louis' theatrical colony was terribly shocked Friday morning when the news of the unexpected death of Sam S. Shubert reached the Garrick Theatre. All information immediately after the story of the Harrisburg wreck was first announced was to the effect that Mr. Shubert's injuries were slight and that his recovery was but a matter of a short time. The local Garrick people, many of whom have known the deceased all their lives, have sustained a personal bereavement. Out of respect for the memory of their chief the house was closed last night, and De Wolf Hopper in Wang began his second and last week this evening.

Little Marguerite Clark, who is singing Mataya in Wang, has a telegram from Charles B. Dillingham, who offers to star her next season. The little lady is under contract to William H. Brady and the Shuberts, who she has received most flattering mention here, where the first Mataya, Della Fox, is still held in happy remembrance.

Joe Weber's all-star Higgle's Piggies and The College Widower played to only average business during the Olympic's closing week. Frisbie Frigana, upon occasion, assumed Marie Dressler's part in the latter burlesque and presented an odd picture in Dressler's clothes. Dressler, by the way, has been telling us why there are so few comedians, the spot of her investment being that few women want to appear ridiculous, but all insist on being pretty. William Marion Brady, of the Mirror, the ablest literary force in this part of the country, devoted several "sticks" to Joe Weber, and handed his old friend Pat Short a bouquet of verbal posies which the town is still laughing at. But to the Ben Greet Players, who closed at the Edison on Thursday night, Brady and the entire press were more than kind. Greet may not have done the business he deserved, because, by good rights, he should have played at a downtown house with an established theatrical clientele; but Mrs. Crawley got notices as no actress in recent years could command. Ben Greet's best individual performance was that of the Doctor in Everyman, his prologue and epilogue being pieces of perfect stage elocution. Under his impetus the Elizabethan drama received a mighty impetus, and some of the high school professors progressed so far in the study thereof as to be able to distinguish three authorized pronunciations of the word "Elizabethan," which is at least a rare feat in these days. But at that Shakespeare, "sans scenery and sartory," was a treat.

Among the notable warm weather attractions the Esther Rujaero company, now playing at the Imperial, must be mentioned first. Señora Rujaero has written a melodrama under the somewhat conventional title A Broken Heart, the first performance of which was given yesterday afternoon. The young woman and leading lady as well. Señora Rujaero will give us a different bill every week, and enters on an indefinite stay. Her company, which, coming in from the great Southwest, is better known in Mexico than here, numbers among its members Elsie French, Catherine Tabar, Fletcher Harvey, Robert Harlan, Leon McReynolds, John Gordon, and Mark Elliston. A Broken Heart is "a play of life in Colorado."

Heinemann and Wells, the German stock company, are back at the Olympic, where last week they gave us some Schreiner (He and His Sister), the occasion also being the benefit of Herr Direktor Rautenberg, of "die Musikanten." Hans Loebel and Leona Berger were the principal

parts, and a better comedy team is not to be found in the business. The season closes at the Olympic on May 21, when a great novelty, Transylvania, is to be presented. On the morning of May 22 the company will depart for the City of Mexico, as already detailed in these dispatches.

At the family theatre, Havlin's, we have a revival of George Kline's The Summer Days in Missouri. Herr Kline is seen as the late lamented bandit, and Frank James, still in the flesh, is being impersonated by C. Knox. George Hopkins is the Dr. Samuels, Miss Roper, Jennie, and Alma Hearn the Prude of the Camp.

The summer season is on. Delmar Garden and the Suburban have swung into line. At the former there was a big brass band concert yesterday, the listeners mostly sipping soft drinks. The Pike at the Delmar was in full blast and is not much of an improvement on former years. On Sunday, May 28, the first of the theatre performances is to be given. Musical comedies are to hold the boards, the Girl from Paris being the first attraction. Charlie Jones, late of the Savage forces, is stage-manager. Among the midway features added are a carousel, toboggan slide, one-ring circus, circle swing, Myth City, crystal maze and several other things, most of which were tried out on the Pike at the World's Fair.

Out at the Suburban the Willis Comedy company has begun with a musical comedy. At Atlantic City, John B. Willis heads the cast and with his company in former years has played along the eastern shores of our common country. Willis is supported by James Leslie, Walter Willis, Richard Thompson, Kate Holston, the Great Alvores (female impersonator), the Mason Sisters and a chorus.

At Forest Park Highlands, with the lid still on, we have the Minstrel Kinks, a new one-act, staged by Tim McNeil, all the girls appearing in black. Other attractions are the Pekin Novenas, Lillian Tyce, Irene Jermans, Billy Link, Freddie and Annie Pelet, and the Three Musical Keltos. Clara Ballerina, the aerial artist, made a big hit during the week just closed.

George F. Broderick, the operatic basso, who died at Aurora, Ill., on the 10th, after an illness of eight weeks, at the age of fifty, leaves many mourning friends here. The direct cause of his death was a stroke of paralysis following a severe attack of pleuro-pneumonia. During the last two years and up to the time of his demise he had been with a Chinese Honeymoon company. His last appearance here was at the Garrick about two months ago. His funeral took place on Friday last in Aurora, the interment being at Spring Lake Cemetery. Much sympathy is expressed for his wife, Emma Mabel Baker Broderick, also a well-known opera singer, who for many seasons has been singing in the same company with her husband. The unbroken comradeship of this gifted couple has been a source of pleasant comment among friends in and out of the profession.

The Grand closed its season Saturday night with David Higgins' satisfactory offering, His Last Dollar.

A Doctor's Crime, from the hands of former members of the Edison stock company, closed the Crawford on Saturday night.

Mrs. Joe Weber and her sister, Miss Friedman, and Max Weber, brother of Joe Weber, the dialectical linguist, joined him at the Planters and will remain with him until the end of the Chicago engagement, with which the Western tour of the Joe Weber all star cast will conclude this month.

Work on a new theatre and office building in East St. Louis is soon to be started. It is to be a handsome six-story affair at St. Louis and Collinsville avenues. Fedley and Bart, owners of the Broadway Theatre, East St. Louis, only a few blocks away, have it in mind to build a big theatre for the house. The firm is at present in the St. Louis and Havlin circuit. The new building is to be a \$225,000 affair, six stories, and occupy 100 x 218 feet.

De Wolf Hopper has not recited "Casey at the Bat" at all the Garrick performances. He refused an invitation from the Elks at their ladies' social Saturday night, because he feared he might be called on to give the somewhat celebrated case of the diamond. At that Hopper withdrew. "Casey in any position would be like a St. Louis Sunday with the lid on. Wallace Munro, Hopper's representative, has had himself photographically photographed in juxtaposition to Mr. Lawson, of Boston. They look so much apart, you can't tell 'em alike.

Oscar Dane Manning, who recently played his own version of Dr. Jekyll and Mr. Hyde at the Crawford Theatre, so improved his chances as to woo and be able to win Edith Crawford, daughter of Lester M. Crawford, of the Crawford and other theatres in these parts. The wedding was an impulsive and sudden affair, as befitting the youth of the couple. The bride is not a professional, and with her husband is now in Los Angeles, where he is playing in stock.

Hugh McKimmie, dramatic editor of the Star, dug into his "morgue" the other day, and made a good illustrated story out of all the Matayas St. Louis has seen in conjunction with De Wolf Hopper's Wang. All the pictures were there: Della Fox, Edna Wallace Hopper, Virginia Davis, Madge Lewis, Julia Sanderson, and Marguerite Clark, and it made some of us feel just how long fourteen years of stage life must be for the long De Wolf himself.

Saturday was the last night of the Lindell Hotel. At that hour the register was closed, and soon the big pile will be in the hands of the wreckers. The St. Nicholas is also out of business, and for two old first-class houses in the business section we have only one new one, the Jefferson. The croakers see in this circumstance an instance of depression following the World's Fair, but the old ones have survived and are surviving under shocks than that.

Our Civic Improvement League has taken a new hitch in its trousers—that is, the male portion thereof—and made war on the billboards. A new code has been arranged, and if any billboard can find a board under it he will have to water his flour earlier than usual. But the Municipal Assembly has yet to say the final word to the reformers.

J. A. NORRIS.

BOSTON.

The End of the Regular Season in Sight—The Week's Attractions—Gossip.
(Special to The Mirror.)

BOSTON, May 15.

One more house has closed for the summer season, the Colonial, and although it may open in midsummer for a special musical attraction the date is not more definite than on or about July 17. The placards on the exterior of the Majestic say that that house will not take down its shutters before early in August. Other houses will close in quick order now, the finale coming earlier than usual.

The most conspicuous offering in town to-night is at the Hollis, where She Stoops to Conquer plays a week. Eleanor Robson and Kyrie Bellier at first were featured with special prominence, but in the later announcements Louis James has been advanced to similar size of publicity, making it a tri-star alliance. Mrs. Charles Calvert, who plays Mrs. Hardcastle, came to this country many years ago and was a member of the old stock company at the Boston when she was a girl of fifteen. The next attraction will be Ella Jefferys in London Assurance, also for a week.

The Earl and the Girl opened at the Boston to-night to a tremendous audience, for the occasion was a complimentary benefit to Napier Leithan, who has been musical director of the house for more than thirty years. There was general surprise and sorrow when it was learned that Sam Shubert had died from the result of the railroad horror, and at one time it was thought that the engagement might be affected, but it was decided to open here for the summer run just as had been planned when it was thought that he could come here to witness the start.

There is a double attraction at the Park this week, for in addition to the regular evening performance of Robert Edson in Strongheart, which has now entered upon its final fortnight, Mrs. Sarah Correll Le Moyne appears for a series of four special matinees in A Blot in the Scutcheon, thus giving the Park pretty nearly

ETHEL TILLSON.



Ethel Tillson, late prima donna of R. C. Whitney's Show Girl company, who was severely burned March 24, wishes to express her thanks to all friends who helped to make the benefit given to her by Hartig and Seamon last Sunday night, May 14, at the Bastable Theatre, in Syracuse, N. Y., such a grand success. Especially for Hartig and Seamon, who conducted the affair from the start with no thought of their own expense, she feels the highest gratitude and esteem. She is still confined to her bed at the Good Shepherd Hospital in Syracuse, but is improving daily and expects to be well enough to leave in about five weeks.

a continuous performance for this week. Browning society and literary Boston seem to take equal interest in this engagement, which is for only four performances.

Raymond Hitchcock and The Yankee Consul are back again for another engagement at the Tremont, the second of the season. We note the return of Flora Zabelle to her original character of Bonita. Mr. Hitchcock repeated his earlier hit, and all the cast were good.

This is the final week of The Seminary Girl at the Globe. There was some talk of having this remain here for an all summer attraction, but plans have been changed, so that Ruth Peabody, Junie McCree and all the others will leave after this week to make way for a return of Otto Stets Folks.

The Charity Ball has been given before this at the Castle Square with other favorites in the cast, so that the revival to-night was of special interest as affording a contrast in the acting. The present cast is unquestionably the strongest that the play has had here, and all the parts were given with great effectiveness. It will be followed by a production of A Gentleman of France. Ruined Lives is the melodrama of the week for the stock company at the Bowdoin Square. As in earlier productions of the season, Charles Miller and Charlotte Hunt take the honors.

This is the final week of the season at the Grand Opera House and a fitting climax is a Girl of the Streets, with Lillian Mortimer as star. The house will remain dark after this week until early in August. It was the five thousandth performance at the Castle Square last week, just five times the number that the types made me say. The house was crowded and the occasion was one of great festivity for everybody. Mrs. Julia Ward Howe wrote a special poem and an epilogue, but she could not be present to hear them read by Howell Hansel and Lillian Kemble, respectively. Messrs. Ames and Coland have renewed their lease of the Castle Square for five years and will continue the stock company policy which has been so successful. They will not run summer stock seasons, it is understood, so that a newly organized body of players may come in after the regular season closes June 10.

Lily Carver's debut at the Park last week was an unqualified success, at the special matinee of Panchon. She is only sixteen, and yet she gave the later scenes of the play with a strength that might have been expected of an older actress. In the professional cast the chief hits were made by Lindsay Morrison, Francis Ball and Taylor Holmes.

There was only a small attendance at the Convalescent Home Fund Benefit that same afternoon, when the chief features were Nance O'Neill's farewell to Boston in an act of Fires of St. John, and Robert Edson in Francesca.

A Tuxen Worm finishes with his tenth attraction this season at the close of the tour of Ella Jefferys. He now sails for Europe to join George Tyler.

Mary Lawton was enthusiastically received for her week at the Castle Square in Magda.

John R. Kellard and his associates in On Satan's Mount began their rehearsals in town today. The stage of the Hollis was busy getting the scenery for She Stoops to Conquer into place, and so the rehearsal was held at the Globe.

It will not be surprising to hear of a change of business manager at two of the theatres in this city before the opening of the coming season.

T. B. Lockman, of the Colonial, will not be able to make a long vacation trip this summer on account of the early opening of the house with The Pearl and the Pumpkin.

The jury failed to agree in the case brought against Lotta Crabtree by John J. Cadigan, the real estate man. This was the third trial of the suit.

Quite a party of personal friends of Nance O'Neill wished her farewell on her long journey to Australia last week. A. M. Shashan goes as representative of John R. Schofield, and others in the party are McKee Rankin, John Gooding, Andrew Robson, James Murray, Elsie Allen, and Clara Thompson. The rest of the company will be recruited at the Antipodes. The party will sail from San Francisco on Thursday.

The Boston Elks propose to build a fine new clubhouse on Columbus Avenue, and in it will be a hall as finely equipped as a theatre.

George Frothingham, formerly with The Bostonians, has been in town recently.

JAY BENTON.

PHILADELPHIA.

Simple Simon Simple Opens—The Wanderer Also New—Summer Parks Opening.
(Special to The Mirror.)

PHILADELPHIA, May 15.

Last week we had the circus and the coaching parade, which means, in the Quaker City, the end of the theatrical season.

Henry W. Savage's successful production of The Sho-Gun closed its season in this city May 13. Mr. Savage was here the evening of May 10, and intended to take the ill-fated train to Pittsburgh that caused the death of Sam R. Shubert and many others, but luckily was detained by a pressing business engagement.

Dumont's Minstrels, after a good season, closed the Eleventh Street Opera House May 13, and started to-day for a short tour of the inland cities.

The only novelty of the week is the first presentation on any stage of Nixon and Hamman's rural operatic extravaganza, Simple Simon Simple, Otis P. Wood writing the libretto, and the music contributed by six composers, headed by Theodore Bendix, who also leads the orchestra.

It is a handsome and costly production, full of vaudeville, burlesque and novelties and a bit of this and that. After the run here it will be taken to New York for a lengthy summer season. The company includes Bert Howard, Laura Wood, Mae Fether, Jerry Sullivan, William H. Hall, Wally Clark, E. J. Austin, W. H. Chamberlain, Lillian Hall, Horace Wright, One Hundred and One, Old Hundred, Quartette, Bertie Dale, Willie Cullen, Kate Griffin, Anna Buckley, Annie Langworthy, Blanche Baird, Mary Lawrence, Elizabeth Joyce, Thelma Ormand and Louise.

At the Chestnut Street Theatre a new comedy-variety in two acts, *The Wanderer*, the libretto by Fred J. Palmer and the music by Harry M. Squire, received its first representation this evening. The cast including Amelia Stone, Nina Randall, Melville Stewart, George O'Donnell, Nat Kane, Robert Dunbar, Jane Van Der Zee, John Moore, Chris Alworth and Charles E. Grapewin, with Herman Perlet as the musical director.

The Wanderer is booked for two weeks, and will be followed by the Robinson Opera House stock company of Cincinnati for a summer season at popular prices May 29.

Checkers, with Thomas W. Ross, opened to-night at the Garrick Theatre for a two weeks' stay, which closes the season.

This is the final week of *Smiling Island* at the Casino, and only retained so as to prepare George Hahart's latest, *Coming Thro' the Rye*, which receives its premiere here May 22.

This is the last week but one of the season at the Grand Opera House, the attraction being *The Beauty Doctors*, with Henrietta Lee and a large array of charming girls. The large clientele of this house keeps the patronage up to the usual standard. Elsie Janis in *The Little Duchess* May 22. A summer season of comic opera under regime of Maxim De Groux will be inaugurated May 29, with the *Wizard of the Nile*.

The Browning Society of Philadelphia gives its annual entertainment at the Broad Street Theatre May 21, presenting Marie Del Carmen, first time on any stage.

Walter Edwards with a new supporting company and his new play, *A Fighting Chance*, opened this evening at the Girard Avenue Theatre to a good house and hearty welcome. The play presents a story of Western life and thrilling experience of twin brothers, and is staged with care and attention. Black Patti follows May 22. Amy Lee in *Mam'zelle Awkins* 29.

This is the final week of the season at the National Theatre. Max Yeh, Captain Putnam, Strong, Grace King and her Chrysanthemum Girls, Glimour and Leonard, Albini, Jack Theo Trio, Blumet and Scott are the features of the vaudeville programme.

Fabio Romani; or, *The Vendetta*, is the week's attraction at the People's Theatre, a pretty production with sensational scenic surroundings. Down Our Way May 22.

Blaney's Arch Street Theatre presents *A Gully Gutter* with W. W. Williams, Virginia, Virginia Thornton, Conrad Cautzen, and Rita Harlan in their original roles. The patronage here keeps up pretty well. Young Buffalo, King of the Wild West, May 22.

Hart's Kensington Theatre has a varied programme this week: *Master and Slave*, in conjunction with Ginnett's equestrian sketch, *Juggins' First Ride*, consisting of four horses and five people. Prizes at the matinee continue a special feature. For the week of May 22 *Spy to the Car* is the bill, with Powell, the magician, as an added attraction. The season here has been profitable.

Forepaugh's Theatre Stock company has been received with great favor by the large clientele and the local press, which it fully deserves. This week *The Duke of Piccadilly*, from the pen of Sidney Toler, is seen for the first time on any stage. It is splendidly cast, with the usual careful stage details. Dora Thorne May 22. *Oliver Twist* 28. Darry and Speck's Stock company at the Strand Theatre in its farewell week, appearing in *Deserted at the Altar*, with George Arvine and Mattie Choate the leading favorites. The employees' benefit occurs May 22, 23, 24, with *We Uns of Tennessee*.

The Ludlum School of Dramatic Art will give three performances at the Broad Street Theatre. May 17, assisted by Henry Ludlum, in *The Merchant of Venice*. May 20, Richard III. May 27, children's classes in Mother Goose's Jubilee.

She Stoops to Conquer, with all-star cast, reopens the Chestnut Street Opera House May 25 for four performances.

Washington Park on the Delaware is now open for the season with the Roman Imperial Band. Chestnut Hill opens May 20 with *Banda Savoi*. Lincoln Park opens May 30. Willow Grove, the favorite of all the parks, opens May 27 with *Souza and his band*, followed by Victor Herbert's Orchestra June 11. Conway's Ithaca Band July 2. Wheelock's U. S. Indian Band July 23. Damsch's Orchestra Aug. 5. Souza and his band Aug. 26 to Sept. 4. S. FRANKLINSON.

PITTSBURGH.

James K. Hackett's New Play—*The Season Wanes—Elks' Minstrels*—Notes.

(Special to The Mirror.)

PITTSBURGH, May 15. The Duquesne began its last week of the season to-night with the return engagement of Mr. Him and I. Bichel, Watson and Wrothe are still the headliners of a good company.

James K. Hackett and his company have the week of the Nixon. The first half of the week *The Portenue of the King* will be presented, and on Thursday night *The House of Silence* will be given for the first time on any stage and will fill the rest of the week. Lillian Russell comes in *Lady Teasle* for next week, after which Thomas W. Ross and company in *Checkers* will play for two weeks, ending the regular season at this house. A season of light operas will then be offered.

Many were attracted to the Bijou to-day to see *The Confessions of a Wife*. Next week, *The Black Mask*.

The Harry Davis stock commenced its last week of the season this afternoon with an elaborate production of Kate Claxton's version of *The Two Orphans*. Sarah Truax plays the role of Henrietta in a highly praiseworthy way, and Julie Hume, especially engaged for this week as Louise, gives a pleasing portrayal. This being the final week the customary "farewells" are tendered the players—different afternoons and nights being allotted to certain groups of them.

To-night the Gayety holds an S. R. O. audience to see *Allegany Lodge* B. F. O. Elks minstrel band, which will be repeated to-morrow night.

A beautiful gold watch, appropriately engraved, was presented to Manager James E. Orr of the Gayety last week by the employees of the playhouse as a token of the high esteem in which he is held by them.

Mr. William McVay, one of the most popular members of the Harry Davis Stock company, will make his farewell appearance here on Saturday night. Next season he will be a member of the Castle Square Stock company, Boston. Mrs. McVay, known to the stage as Anna Hathaway, who has at times appeared in the local stock company with her husband, will accompany Mr. McVay to Boston.

Maude Atkinson, who was a member of the Avenue Stock company here, succeeded Blanche Layton as leading woman with the Russell Brothers at the Bijou last week. Miss Layton was called to her home in New York city by the death of her mother, and Miss Atkinson played her part on last Tuesday night after only a half day's study, and will remain with the company until the close of the season.

Margaret Dilla, who has made many friends here since she has been a member of the Harry Davis Stock company, will spend her summer at Long Branch, N. J., in company with her mother. Sarah Truax and her husband, Guy Bates Post, will spend their vacation together in an automobile tour of Europe this summer.

John R. Reynolds, the well-known ex-newspaper man and now theatrical manager of Blanche Wain, is being congratulated by his numerous friends here upon his narrow escape from the disastrous railroad wreck at Harrisburg last week. Mr. Reynolds is at his home in this city.

Alire Gale, a favorite of Mr. Davis' Stock com-

pany, will start for England the first week of next month for a three months' sojourn. Business during the past week was small at nearly every theatre. ALAN R. L. HAYES.

WASHINGTON.

Summer Stock—Business Good—The Circus Arrives—Notes.

(Special to The Mirror.)

WASHINGTON, May 15.

At the Columbia Theatre to-night the new stock company, engaged for the two-month Spring and Summer season, commenced with success. The opening bill was Henry Arthur Jones' comedy, *The Case of Rebellious Susan*, which was well performed by a company, including Guy Standing and Charlotte Walker in the leads, Fuller Mellick, George Gaston, Malcolm Duncan, John W. Dean, Philip Sheffield, Louise Godfrey, Ina Hammer, May Hennessey, and Jeffery Lewis. The stage is under the direction of Ira S. Hards. Jane is the selection for the second week's bill.

Ellis Jeffreys, heading the cast of the strong Leibler and Company's revival of *London Assurance* as *Lady Gay Spanker*, is most cordially greeted by a large and distinguished audience at the New National Theatre. Eben Plympton, William H. Thompson, Joseph Wheelock, Jr., Murray Carson, Herbert Slesch, Ben Webster, James Neill, Kitty Cheatham, and Mrs. Felix Morris shared largely in the honors of one of the best presentations of the year. She Stoops to Conquer, with Eleanor Robson and Kyrie Bellew, opens next Monday for two performances.

The Fays' spiritualistic mediums and vaudeville company is the attraction for the week (with one exception) at the Lafayette Square Opera House. Wednesday night being set apart for the concert and commencement of the graduates of the twenty-first season of the Georgetown Orchestra. The Show Girl, with Stella Mayhew, which opened last Tuesday, had an excellent week. The sequel to this house is at an end.

Wedded, but No Wife is the Academy of Music offering for the week. Selma Herman is the star of the play, and is well supported by Edward Foley, Frank Denton, James G. Heenan, Jack E. Magee, W. G. Slider, Fred Cook, Samuel Steele, John P. Donnelly, Claude Wood, Charlotte Smith, James P. Donnelly, and Alma Carlisle. Rose Melville, in *Sis Hopkins*, follows.

The Ringling Brothers' Circus spread their vast area of white tents at Fifteenth and H streets, Northeast, to-day for four performances with crowded opening attendance. The big parade was an enormous advertising feature.

Charles B. Hanford, during his engagement here last week, gave a lecture on Shakespeare to the pupils of the Washington High School.

Katie V. Wilson's singing pupils, under the direction of Thomas Evans, will give two operatic performances at the New National Theatre—*Martha* May 24, and *The Mikado* June 2. JOHN T. WADE.

BALTIMORE.

She Stoops to Conquer—The Little Duchess—Katharine Kavanaugh's New Play.

(Special to The Mirror.)

BALTIMORE, May 15.

Kyrie Bellew and Eleanor Robson will appear at Ford's Grand Opera House on next Wednesday night in *She Stoops to Conquer*, with Mrs. Charles Calvert, Louis James, Isabel Irving, George Holland, Frank Mills, J. E. Dodson, and Sidney Drew. This production closes the professional season.

The supplementary season opens to-night at the Academy of Music. *The Little Duchess* is given, with Elsie Janis playing the title-role. Her support includes Herman Hersberg, Robert Lett, Eugene Redding, James McIlhenny, and Adela Barker, who takes the part she formerly played with Miss Held. Next week, *Maiden Snyder* in *The Girl from Paris* will be presented.

The comic opera stock company at the Maryland played, with much success, *The Grand Duchess*. The costumes are elaborate, the music attractive and the electrical effects beautiful. Fra Diavolo follows.

Rose Melville returns again to the Auditorium as *Sis Hopkins*. This closes the season here.

The Black Patti company plays a week's engagement at the Holliday Street Theatre. On the 22 *The Span of Life* is the attraction.

Blaney's Theatre presents *Nobody's Darling*. The next attraction will be *Just Before Dawn*.

Beginning with to-night and continuing three nights O. C. Ziegfeld presents Katherine Kavanaugh in *The Ragged Princess*. Miss Kavanaugh has had experience with the George Fawcett company of players, the De Witt company, and with Rums Whyatt and company, and has appeared in several cities in plays of her own, among which are *Peggy*, *The Haunted Mill*, and *The Westener*. In her support will be Beverly Tyler, Anita Carroll, Isabelle Frame, Mrs. J. W. Ziegfeld, George R. Deach, Thomas Joyce, George K. Schilling, Martin Hughes, George W. Flower, and O. C. Ziegfeld. Vaudeville features are introduced by Charles Schar, Arthur Mann, and Anton Winkler. HAROLD RUTLEDGE.

CINCINNATI.

Lady Teasle at the Grand—Other Houses Closed—New Burlesque House Projected.

(Special to The Mirror.)

CINCINNATI, May 15.

The waning season has brought no better or brighter attraction to the Grand than *Lady Teasle* in which Lillian Russell made her reappearance as a star to-night. Charles Hawtry comes next week in *A Message from Mars*, closing the season.

All of the other houses, except Heuck's and those devoted to vaudeville, are now closed for the season. Heuck's this week has *Julius Rose* in *Fast Life* in New York. The play is Theodore Kremer's and the production is made by Al. H. Woods.

Chester Park and the Zoo inaugurated the Summer season yesterday, and the other Summer resorts will be in full swing in a week or two. Chester Park had no particular opening feature, but the Zoo makes a big bid for patronage with *Creators* for a two weeks' engagement.

It is said that the old Vine Street Opera House has been provisionally set apart to parties who are interested in an opposition circuit to the Empire. The proviso is that the house, which is old and has been out of use for more than a dozen years, can be reconstructed in compliance with the modern building laws. If that can be done without excessive cost it seems sure that Cincinnati will have two burlesque houses next season. The matter is now in the hands of the building inspector and the architects, whose decision will be final. H. A. SUTTON.

JAP DRAMA AT THE BELASCO.

The *Stolen Prince*, a drama of old Japan, was given in tableaux at the Belasco Theatre last Friday afternoon for the benefit of the widows and orphans of Japanese soldiers. Mrs. Hugh Fraser's novel formed the basis of the play, and its authors occupied part of the time in telling the plot, so that the twenty-one pictures which followed might be understood. The female characters were represented by ladies of the Japanese official family in New York, including Mrs. Uchida, Mrs. Imanishi, and Mrs. Iwashita, and by several American ladies. The male actors were all Japanese, most of them students at Columbia University. Costumes, scenery and grouping were real Japanese. The rich members of the local colony lent their finest robes and ornaments and armor, and the scenery was painted by A. Hiyashi, an artist of the colony. Music used in *The Daring of the Gods* was played by the Belasco Theatre orchestra, under the direction of William Furst.

Ada Boshell, characters and dialectician. At liberty. Morris Heights, N. Y. * * *

THE DEATH OF SAM S. SHUBERT.



Photo by Hall, N. Y.

The death of Sam S. Shubert at the Commonwealth Hospital, Harrisburg, Pa., last Friday morning, from injuries received in a wreck on the Pennsylvania Railroad the day before, came as a shock to his friends in New York and to the theatrical profession generally. While it was known that Mr. Shubert's injuries were serious, it was supposed that he would recover in a short time, and hopeful messages had been sent by his physicians up to a few hours of his death. Toward the last, however, it was discovered that the burns from which he was suffering covered his whole body, and that the shock was far more than his physique could withstand. With him at the time of his death were his mother, Dora and Sarah Shubert, his sisters, J. J. Shubert, L. Lawrence Weber, Sol Mannheim, Joseph W. Jacobs, Charles Bradford, and Dr. O. M. Leiser, the family physician, who had gone to Harrisburg as soon as he learned of the accident. Mr. Shubert's last words before he lapsed into the coma that ended in death were in praise of the heroism of Abe Thalhimer, who at the risk of his own life had carried him from the burning wreck. The body was brought to New York Friday night on a special car and was met at Jersey City by Charles Bird, Claude Rigby, F. Ray Constock and other members of the Shubert staff. Lee Shubert, who was in London, was prostrated when he received the news of his brother's death, and was unable to sail on the first steamer, as he desired.

Sam S. Shubert began his theatrical career in Syracuse as programme boy at Weiting's Opera House when he was ten years old. Previously he had sold papers in front of the theatre and had not been unacquainted with the boot blacking kit. He soon rose to the position of programme boy to that of assistant treasurer of the house, and then to that of treasurer. In 1894 he used what money he could gather in securing the road rights of Hoyt's *A Texas Steer*, and personally conducted the play on a tour of popular priced houses. The tour was a pecuniary success, and the next season he piloted Hoyt's *A Stranger in New York* with a like result. Then he secured the Bastable Theatre, Syracuse, and organized a stock company for the production of standard plays, which soon raised the house to first rank among its kind. Following this he organized Summer stock companies in Buffalo and Rochester that were uniformly successful.

In 1900, with the assistance of his brother, he obtained the lease of the Herald Square Theatre in New York, then not generally regarded as a very desirable piece of theatrical property. The success of *Arizona*, however, soon assured the success of the house under the new management. Then he secured the American rights of *A Chorus Line*, which soon raised the house to first rank among its kind. Following this he organized Summer stock companies in Buffalo and Rochester that were uniformly successful.

The Madison Square Theatre was Mr. Shubert's next New York acquisition in association with his brother, and when Sam T. Jack's old playhouse was put on the market it, too, was bought, remodeled and named the Princess. As an opening attraction for this house Mr. Shubert brought to America *Wendell Grossmith* and his English company in *The Night of the Party*, and this season Edward Terry and his company were also brought from England. Within the year he and his brother secured the lease of the new Waldorf Theatre in London and the Shaftesbury Theatre there.

The holdings of the Shuberts in America included, besides the Casino, Lyric and Princess theatres, New York, the Majestic Theatre, Utica; Griswold's Opera House, Troy; Rand's Opera House, Troy; the Garrick Theatre, St. Louis; Garrick Theatre, Chicago; Baker Theatre, Rochester; the Grand Opera House, Syracuse, and the Hyperion Theatre, New Haven.

The Runaways was the most expensive production ever attempted by the Shuberts, and although the piece did not prove altogether successful in New York it attracted considerable attention on account of the scenic settings and costumes. De Wolf Hopper, in Wang, Herbert Kelcey and Edna Shannon, Lillian Russell in *Lady Teasle*, and Jefferson De Angeli in *Fantana*, Paula Edwards in *Winsome Winkle*, The Earl and the Girl, The Sweet Girl, and The Girl from Dixie are some of the more important stars and plays managed by Mr. Shubert and his brother. For next season a farewell visit of Sarah Bernhardt to America and a grand opera company were among their plans. This latter company was to have opened the new Waldorf Theatre, London, on May 22.

It was to arrange for the lease of the Duquesne Theatre, Pittsburgh, and to settle a lawsuit regarding this lease, that Mr. Shubert's fatal trip was taken. Late Friday night a message was received from the present tenants of the house, R. M. Gulick and P. J. McNulty, that they had decided on Wednesday to withdraw their opposition to Mr. Shubert and retire from the theatre in his favor.

Mr. Shubert was about twenty-eight years old and of an exceedingly nervous temperament. He was never very strong physically, and gave the impression of being much younger and more inexperienced than he really was. He was a constant worker, attending personally to many of the details of his business, which included the management of some valuable real estate in New York as well as his theatrical properties.

Mr. Shubert was unmarried. Besides his two brothers, Lee and J. J., he is survived by his father and mother and two sisters, Dora and Sarah Shubert.

The funeral was held at the home of the mother of the deceased on Sunday morning, the Rev. Dr. Silberman, of Temple Emanuel-EI, officiating. The services were private, and no one was present outside of the immediate relatives, members of the Shubert office staff and heads of several departments. Dr. Silberman spoke of the energy and will of the young manager, who was able in so short a time to raise himself from a ragged newsboy to head of a large theatrical business. The body was placed in the Emanuel-EI receiving vault at Cypress Hills Cemetery to await the arrival of Lee Shubert, who is expected on the *Kroepfries* next Monday.

The pallbearers were Charles Bird, Channing Pollock, Sol Mannheim, J. A. Morris, A. H. Bull, Peter Burke, Fred Zwifell, Benjamin Ottinger, Dr. Oscar Leiser, J. C. Rigby, and Abe Thalhimer. Besides these there were present at the funeral Jefferson De Angeli, of *Fantana* company; Sam Gerson, of the Garrick Theatre, Chicago; Louis Spanner, of the Garrick Theatre, St. Louis; C. C. Collin, of the Hyperion Theatre, New Haven; John Boyle, of the Baker Theatre,

Rochester; C. U. Plummer, of the Grand Opera House, Syracuse, and Earl King, of The Earl and the Girl company. Among the many floral tributes were tokens from the outposts of the Lyric Theatre, from each of the Shubert companies on the road, the Theatrical Managers' Association of New York, the Managers' Association of Chicago, the Union of Stage Mechanics, and the Theatrical Mechanics' Association. Letters and telegrams of condolence were received from Miss La Shelle, Charles B. Dillingham, Daniel Frohman, Walter N. Lawrence, Maurice Campbell, Harrison Gray Blake, Gottlob and Marx, of San Francisco; Fred Belasco, David Belasco, John Cort, Henry B. Harris, William Harris, Frank McKee, James K. Hackett, John B. Schoffel, Maurice Grau, Heinrich Conried, Henry Miller, Adele Ritchie, Julia Marlowe, E. H. Sothern, Blanche W. Ish, Tyrone Power, De Wolf Hopper, Edna Wainwright, Beverly Stigweaver, Isabel Irving, Mary Manning, Grace Kimball, Henry E. Dixey, Robert Aronson, Margaret Wycherly, Herbert Kelcey, and Edie Shannon, Ada Rehan, Oliver Doud Byron, Arthur Byron, John Drew, Ethel Barrymore, Grace Fikins, Dorothy Donnelly, and Florence Kahn.

A special meeting of the Theatrical Managers' Association was held at the Waldorf-Astoria Saturday morning, and resolutions of sympathy were drafted and sent to the Shubert family. A committee appointed to attend the funeral was withdrawn when the private nature of the services was learned.

Mr. Shubert left an individual estate of nearly \$500,000, of which \$132,000 is in insurance policies. One policy for \$50,000 in the Equitable Life Assurance Society has been held for less than a year, and only one premium has been paid upon it. No will has been found, and it is thought that none was made. Mr. Shubert's youth making it unlikely that he should have thought of death. In this case the entire estate will go to his parents, brothers and sisters. It is probable that a suit for damages will be instituted against the Pennsylvania Railroad.

Charlie Germer, a young mill boy of Harrisburg, who gave his coat to cover Mr. Shubert and who sat by the young theatrical manager until his death, has been brought to New York and will be placed in a good position by Mr. Shubert's associates. William Klein, Mr. Shubert's attorney, who was also badly injured in the accident, is now in a private hospital in New York in a precarious condition. Hopes for his recovery are strong, however.

FOR THE MRS. GILBERT MEMORIAL.

Henrik Ibsen's *The Master Builder* was revived at the Madison Square Theatre on Friday afternoon, May 12, for the proposed memorial to Mrs. Gilbert, with this cast:

Halvard Solness..... William Hamelthuis
Aline Solness..... Mrs. Ida Jeffreys-Goodfriend
Doctor Hovstad..... Dan Elmer
Knut Brorik..... Fred Thompson
Ragner Brovik..... Douglas J. Wood
Kala Foell..... Lottie Alter
Miss Hilda Wangel..... Amy Ricard
Greta.....

Miriam Hutchins, Georgia Cross, Elizabeth French. Ibsen is becoming the artistic yard stick by which ambitious artists desire to gauge their abilities. Instead of Hamlet or Juliet, it is coming to be one of the present roles of the Wizard of the North that fires the player.

The worthiness of the object last Friday afternoon can hardly excuse the inartistic quality of the actors' presentation. Instead of letting the play pass through the medium of their personalities as through clear crystal, they too often labored hard for personal effectiveness, thus dimming clarity by the mists of their inadequacy. This play is beyond any need of forcing by tricks of voice or gesture. It holds despite any faults of playing.

David Elmer gave a fine portrayal of a family doctor, and was unctuous and sympathetic, underlining judiciously. Douglas J. Wood was straightforward and sincerely effective. Fred Thompson did quite well with his character in make-up and carriage. Lottie Alter was appealing and touching, with a vibrant timbre in her voice which was effective. Amy Ricard was capital in her last great scene, rising excellently to its demand for power at the curtain. There was too often shown a lack of thoroughness in learning the parts, and New York will not stand for taking with hidden manuscripts or walking to the wings to nudge the prompter, and it especially dislikes the methods of those who would be effective by playing tunes on their voices. This leads to the death of any conviction, because the deluded reader sits back to enjoy listening to the tones produced and the character is dead, however much admiration is stirred.

The receipts for this performance were not large, and the lesson conveyed by it may be pondered by those who are ambitious to play Ibsen rather than by the public, which is exacting when this author is put forward.

GOSSIP.

Anna Held has purchased a motor boat, and will be one of the contestants in the canoeing race that is to start from Disappearing Island. Her London season is now announced positively for Sept. 8. An entire American company to support her will be sent from here, headed by Charles A. Merglow.

E. R. Thomas no longer is an "angel" for the Appellate Division on May 8 set aside the verdict against him and Brady recently by Edgar Atchison Ely. Ely was the star of *The Mocking Bird* in 1893. That organization, he alleged, was owned by Thomas and Greer, and they disbanded it without reasonable cause, depriving him of a salary of \$300 a week. The latest decision holds Thomas was not a partner in the venture.

Henry Steigmer, reader, gave a dramatic recital of Maurice V. Samuels' comedy-drama, *The Florentines*, at the Waldorf-Astoria on Tuesday evening, May 3. The play is delightful in humor, word painting and character drawing. Mr. Steigmer's fine enunciation and clear interpretation brought out the beauties of the work most effectively.

The Frederick E. Mortimer players sailed May 6 on the *City of Memphis* for Savannah, Ga. The company includes Harry W. Collins, Larry Walsheid, Estelle Sprague, Florence Hill, Florence, Edna, and Lucia Harbord. They are booked until July 24 on the Maurice Boom Park Circuit, presenting two of Mr. Mortimer's comedies, *Little Nell* and *Saratoga*.

On the American line steamship *St. Paul*'s last sailing there was a galaxy of theatrical people going for Summer rests. Ted D. Marks, who goes over to execute commission for theatrical managers, will later be joined by Fred Thompson, and together they will take an automobile tour over the Continent, returning in September. Elsie Bernard goes to fill a six weeks' engagement in Johannesburg and another in Cape Town. Jessie Millward, Mildred De Vere, and "Tom" Terris were also passengers.

E. S. Brigham, manager of the New Gillias, Kansas City, and a circuit of theatres in Missouri and Arkansas, was in town last week.

Al H. Wilson will appear at the Fourteenth Street Theatre next season in a new comedy drama by Lee Arthur.

Madison Square Garden, according to report, has been purchased by a syndicate, and will be torn down and replaced by office buildings.

Bertha Wilson has gone to her home in Rochester, N. Y., for the early Summer. She will return to New York about July 15.

THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1874.)

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, President.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:

(Otho L. Colburn, Representative.)
60 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

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THE USHER



The Mirror this week publishes its annual list of plays of the year in New York, with revivals, and other matters of record of the New York theatres.

A superficial perusal of this record, as it relates to the "runs" of the year, compared with the "runs" of the preceding season, would seem to indicate that as between this season and last there has been very little difference; yet to those who are familiar with the theatre it is evident that the season now closing has been even worse, from a business viewpoint, than last season, which, in spite of an activity greater than that of the season of 1902-1903, was acknowledged to be one of the most disastrous in many years.

It will be seen that the new plays of the season now closing number 224, as against 222 for last season, and 175 for the season of 1902-1903. This season the plays that ran for 50 performances or more numbered 36, as against 42 for last season; while the respective numbers that show 100 or more performances are almost the same, there being a slight percentage in favor of last season. But these mere figures do not by any means tell the exact story, as far as real success and veritable money returns are concerned. Of the 224 productions of the now closing season, not more than a round dozen achieved unquestioned success, and several of these hesitated on the verge of actual failure, while those that might be called "big hits" have not numbered more than half a dozen at most.

Bad as business has been in New York, there is every reason to believe that it has been worse the country over, taken as a whole. Outside cities, early in the season, had to take up with plays that failed last season in New York, and in many places this foisting of unmarketable or damaged "goods" was resented, to the great loss of the exploiters. Later in the season plays that had not achieved success here, yet had been kept on at a loss that they might get some sort of reputation for "the provinces," fared little or no better on the road.

It is notable that most of the real successes of the season have been of plays produced by managers who are not members of the Theatrical Trust, which organization's component parts have been hit hard now for two seasons, while they are at the moment the targets for legitimate criticism of the press from one end of the country to the other for their mismanagement of the great institution they have seized. Their hold on the theatre may as a result of press demands be officially inquired into, if it is not loosened by interests which they have abused and which must act at last for self-preservation. The outlook is serious not only for the ring but for all concerned in the theatre; for it is plain that the Trust's operations have inspired a distrust of the theatre on the part of the public that it would take honest and equitable administration, with a natural variety of enterprise, a long time to remove.

Passing through Chicago the other day on his way to California, William Winter sojournd long enough to figure at a reception given by the Twentieth Century Club, which he addressed on the subject of the Theatrical Trust, saying among other things:

Probably no influence more strongly affects the stage for evil to-day than that incubus known as the Theatre Trust. Managed by a combination in the city of New York, its tentacles stretch to every large city in this country and gradually are trying to gain control of the theatres of Great Britain. By obtaining control of nearly every leading theatre, either by purchase or lease, by ruining managers and destroying healthy competition, it has succeeded in turning the stage into a huge machine, the sole object of which is to make money. The Trust names the time, it designates the attraction, it sets the cost, it keeps a blacklist of actors, and, sitting in New York, reaps the profits throughout the entire country. At no time has the theatre been more nearly on the verge of ruin. It has sunk to the level of the bargain counter.

This is the truth, and nothing but the truth, but it is not the whole truth.

The bill of the American Dramatists Club to prevent play piracy failed of passage in the Illinois Legislature in the congestion and excitement attending the final session of the House.

It had been fathered in the Senate by Senator Thomas Rees, and passed that body by a large majority, but was delayed in the House by other business, although its progress had been directed there by Representative Erickson, who pushed it to a third reading. It needed only a last vote, and, although

Mr. Erickson was up in the rush of final business and moved its passage, it was opposed by the Hon. Cicero J. Lindley, an influential Republican member, and consideration of it was postponed.

The bill has been passed by several Legislatures this year, and no doubt will be pushed again in Illinois at the next session of the Legislature.

The Mirror receives the foregoing information from James K. Hackett, to whom Senator Rees communicated the facts. Mr. Hackett has formally thanked Senator Rees, on behalf of the theatrical profession, for his services in behalf of the measure, which, sooner or later, must become a law in a majority of the States.

The tragic death of Samuel S. Shubert last week as the result of injuries received in a railroad wreck shocked the theatrical world, in which his friends were many, and suddenly ended a remarkable business career.

Mr. Shubert died at an age when most men are beginning their effective work, but he had accomplished more than many active men accomplish in a life time. With his brothers he had achieved a strong position in the management both of theatres and attractions, and his standing was such that a brilliant business future seemed assured to him.

It is difficult to forecast the results of his death on the large theatrical interests in which he was a dominant figure, but no doubt they will be carried on along the ideas that have controlled the partnership in which he was prominent to the success that daring and intelligent enterprise almost always commands. Mr. Shubert's death, however, will be deeply regretted by all who knew him, and it is a distinct loss to the field of varied effort in which he began at the bottom and won distinction.

Louis A. Cuvillier, a lawyer of New York, last week drafted and had President Farnes introduce to the Board of Aldermen an ordinance relating to the sale of theatre tickets. It was "referred to the Committee on Laws and Legislation."

The ordinance provides that it shall be unlawful for theatre owners, managers or lessees in New York "to ask, charge, receive or sell to any of their agents or employees or to speculators in tickets" for any greater price for admission than the price advertised; that it shall be unlawful for any such managers, owners or lessees to receive any price for tickets greater than that advertised; that they shall not receive any ticket other than that purchased directly from them (presumably at the box-office); and that any violation of these provisions or any of them shall be dealt with as a misdemeanor.

There is something of ambiguity in the phrasing of the proposed ordinance, yet there is no doubt that if it should pass ticket speculation would be a difficult business in New York. But will it pass?

DEATH OF JESSIE BARTLETT DAVIS.

Jessie Bartlett Davis, so long associated with the Bostonians, died at her home in Chicago last Sunday, after an illness of only two days. A few days previously she had returned from Willowdale Farm, Ind., where she had been visiting her son, Will J. Davis, Jr., who is managing his father's stock farm at that place. She seemed in perfect health then, but on Friday acute nephritis developed, which became worse Saturday and ended in death Sunday afternoon. With her at the time were her husband and son and her sister, Mrs. Birdy Quackenbush. Mrs. Davis was born in Morris Ill., in September, 1859. Her father, Elias Lynn, was leader of the choir and taught music in the village, and it was from him that Mrs. Davis received her first lessons. Her musical education was continued under Frederick Root, of Chicago. She began her public career in Caroline Richling's Old Folks Concert company and soon after she obtained a position as contralto in the choir of the Church of the Messiah, Chicago, where she sang until J. H. Haverly engaged her for the part of Little Buttercup in his church choir Pinafore company. She was next engaged to sing Sibley to Madame Patti's Marguerite in Faust upon the New York grand opera stage. During this engagement she became such a favorite of the prima donna that flattering offers were made her to go abroad with the company. She refused, however. Not long after she joined the Carillon Opera company and later Mrs. Thuber's American Opera company, touring the United States in both. In the latter company she sang with Madame Fursch-Madl, Emma Juch and Pauline L'Allemand, under the direction of Theodore Thomas. A year's study in Paris, under Madame Le Grange, preceded this engagement.

Her connection with the Bostonians began in 1888 and at once her success began to be pronounced, but her chief hit was made in Robin Hood. In the character of Alan-a-Dale she made her name and the song, "Oh, Promise Me" famous all over the world. Besides Alan-a-Dale she won praise for her work in Fatinita, Carmen, Il Trovatore, Martha, The Bohemian Girl, Pygmalion and Galatea, Don Quixote, The Knickerbockers, Prince Ananias, in Mexico, and the Maid of Plymouth. In 1901 she left the Bostonians and entered vanderbilt under the management of Murdoch at the Masonic Temple, Chicago, with a salary said to be the largest ever paid to a single performer in vanderbilt. She visited all the large cities with much success. Last season she appeared with Francis Wilson in an all-star revival of Erminie.

Mrs. Davis married Will J. Davis in 1880. They had one son, Will J. Davis, Jr., who is treasurer of the Illinois Theatre, Chicago, which is under his father's management. The funeral was held to-day, Tuesday, at her Chicago residence, 4740 Grand avenue, and burial was at Oakwood Cemetery.

THE LAMBS' LADIES' GAMBOL.

The Lambs' Club gave their annual "Ladies' Gambol" at the Lyric Theatre last Friday afternoon, with an audience that nearly filled the house. The entertainment began with a comedy sketch called Jim Hickey, written by George V. Hobart. Following this were songs by Eugene Cowles, and then came a sketch by George Ade, called Marce Corrington, in which Wilton Lackaye had a prominent part. Clay M. Greene was the next entertainer, and Victor Herbert gave a cello solo. The first part of the programme closed with a sketch called As a Man Sows. Next of the Lambs appeared in a dance, "My Colored Queen of the May," in which Colonel Bordenberry's feat of shooting off his wife's dress was burlesqued. Henry Mayer gave a number of caricature impersonations, and was followed by Edward Stevens in A Night Off. The entertainment closed with a musical play entitled On the Piping Line, by William T. Francis and Clay M. Greene.

CASTIGATED BY THE PRESS.

The Theatrical Trust, Shown Up in Court, Inspires Drastic Criticism.

New York Evening Post.

Comparatively few persons, probably, outside "the profession," have taken the trouble to wade through the testimony in the undignified theatrical lawsuit concluded before Justice Fitzgerald in the Supreme Court after a considerable number of sittings. To the ordinary layman a good deal of it must have seemed nearly unintelligible and wholly uninteresting, unless he happened to be a partisan of either of the disputants. And yet the matter was one in which everybody having any interest in the theatre, and indirectly the public at large, is deeply concerned.

Not indeed, in the rights and wrongs of the particular case under consideration. The questions whether or not a partnership existed between two rival managers, whether one or the other got more or less than his own proper share of the profits, or whether there has or has not been double dealing, may be left to the law for a decision, which will only affect the contestants. But when the very existence of the theatre, as a reputable and artistic institution, is seen to be threatened by a system which deprives it of growth while exhausting its energies, there is sound reason for public anxiety. The revelations made in the court proceedings touching the nature and operations of the various Syndicates in the Theatrical Trust contained nothing that was new to the initiated. All along it had been known that the primary object of the organization was the establishment of a high protective monopoly, the concentration of the management of the theatrical show business of the country in the hands of a small speculative group, and the abolition of anything like successful competition. But few, except those immediately affected, realized how completely that object had been attained, until it became the subject of legal investigation.

Without pretending to divine the exact truth in a mass of confusing, muddled and contradictory evidence, it is possible to grasp certain salient facts. First, practically all the best theatres in all cities and towns of considerable size in this country—the few exceptions are not enough to modify the general situation—are controlled by a close corporation. No independent manager can occupy one of them without submitting to terms which must strip him, even in the most favorable conditions, of nearly all his profits. If he will not concede them, he must either take his attraction to an inferior house or build a new one. In the next place, the Trust, having capital and credit, is able to secure the American rights of all the most promising works by the leading foreign dramatists, and thus minimize the risk of production. These are almost sufficient to supply the theatres in their vast circuit, and are moved on in rotation from city to city until their drawing powers are exhausted. When there are not enough foreign plays to go round, they are supplied by a few domestic playwrights who have been fortunate enough to enjoy the confidence of the Syndicate since its inception. For outsiders there is a very little chance, simply because there is no market for them.

Thus it appears that the Trust dominates the theatre, selects the pieces that go into them, owns the men who write them, and, as a matter of course, the actors who perform them. It is in the position of an absolute dictatorship or tyranny. Now a dictatorship of any kind, to be beneficial, must be able, wise and benevolent. Which of these qualifications has been manifested by the administration of the Trust? What has it done for the art which it has taken under its tutelage? By its policy of enforced long runs it has almost stopped the production of capable actors. By its artificial creation of stage reputations it has grossly debased all former standards of acting. By its prolonged neglect of the imaginative and literary drama it has made the proper performance of it almost impossible. There is not to-day a single first-class actor of tragedy or of the older comedy in the country. Such sound, all-round players as remain to us are survivors of a preceding generation. The vast majority of our younger and even of our middle-aged performers have been trained in the manner of the Trust, and their work is a poor, shallow, and uninteresting thing. The very meaning of the word "interpretation" seems to be unknown.

Undoubtedly the dictatorship has exhibited one kind of ability—the capacity to organize and execute a scheme for killing competition, reducing expenses, and monopolizing the profits. Credible report says that the prominent members of it are rich. That, fortunately, is no proof of the permanent success of their system. Their intellectual and moral calibre has been exposed mercilessly in this court squabble. It is plain that their one motive has been that of immediate gain by the crudest and most short-sighted methods. They have been content either of the theatrical profession or of anything save the accumulation of money. But to achieve this end they are surely and slowly killing the goose that lays the golden eggs, by alienating the public on which they depend. Sooner or later there will be a crash, and a new and wholesome theatre will arise slowly from the ruins.

The Trust Boomed.

As a matter of fact, the "Trust" is doomed. The situation is too abnormal, absurd and intolerable to last much longer. The "Trust" contains all the elements necessary to its own destruction and they are obviously beginning to work. The theatrical business is not a business of smashing the Trust. It will only be followed by another trust. The theatrical business will never return to the old anarchistic condition—every man for himself and the devil take the hindmost. The tendency of the time is toward organization. There is a great deal of truth in this, but it hasn't the slightest bearing on present conditions, and those who use it seriously merely show their ignorance of the actual situation. The theatrical business is not organized now. It is completely disorganized. As a matter of fact, there is no "Theatrical Trust." What is called the "Trust" is simply a single firm of "middlemen," booking agents, who have got the theatrical business by the throat and are squeezing the life out of it for their own profit. They haven't any real associates. Those who are regarded and perhaps regard themselves as this firm's associates in a "Trust" are in reality only its tools and victims. The whole theatrical business is at the mercy of completely useless middlemen whom it could get along perfectly well without. This anomalous state of affairs couldn't last a week if the theatrical business were organized at all. Suppose there were a real "Trust" in the theatrical business, an organization of all the important theatre managers and all the important attraction managers, arranging their own bookings with the aid of the association's own hired clerks in the association's own offices, what would become of the present so-called "Trust"? Such an organization is entirely practicable. All that is needed to knock the present so-called "Trust" higher than Gilead's kite is some such organization of theatre managers, or of show managers, or of both.

Trustful Self-Abnegation?

Brooklyn, N. Y., Union.

To a person who has absolutely no interest whatever in the business of the Syndicate, other than as a frequent spectator at the playhouse, and an interest in Mr. Belasco and his attractions, neither more nor less profound, some of the testimony has its humorous side. Mr. Erlanger, for example, testified to the fact that the Syndicate received not a cent for booking plays, and in reply to another question indignantly admitted that while the Syndicate handled the business of the Shubert Brothers, it was solely as a charity, and without reward. It must, indeed, be gratifying to Mr. Belasco, Mrs. Fiske, and some others to know that the Syndicate is in business for charitable purposes. The impression has existed among some people that its chief occupation was to sequester the mammas, and that in this chosen field, it has been par-

ticularly successful. This, however, in the Syndicate circles, is by no means confined to the heads of the Syndicate. Mr. Brooks, who was Mr. Belasco's partner in the production of The Auctioneer, testified that he gave 33 1-3 per cent. of the total receipts from this play which Warfield made so successful, to Klaw and Erlanger. He confessed frankly that there was no reason why he should have given anything, and this magnanimous attitude of a comparatively obscure theatrical person toward a notoriously powerful theatrical firm may be regarded as one of the most complete acts of self-abnegation which has come to light in recent years. The fact that the Theatrical Syndicate practically controlled every so-called first-class theatre in the United States was confirmed. The fact that in addition to every first-class theatre, the Syndicate may likewise be said to control all of the best of the independent houses throughout the country, through the agency of Stair and Havlin, was made public for the first time.

In the Hands of the Press.

Richmond, Va., Leader.

Another trust that is coming into evil prominence is the Theatrical Trust, said to be controlled by Klaw and Erlanger. This concern is said to hold a most vicious and tyrannical control over the New York newspapers, with one or two exceptions, including our spirited friend, Life. As to this and to most of the other Trusts the newspapers have the situation in their hands. If they should combine to exclude from their columns advertisements and notices of trust productions or to advise the public against patronizing trust theatres and plays, they would cause a wreck or surrender in a hurry. Like other trusts, not content with doing work which would have been entirely satisfactory, the Theatrical Trust has manifested a disposition to be tyrannical and exacting, and to demand more than its legitimate profits and returns. Therefore the newspapers may have to take a hand. They would be false to the ethics, purposes and traditions of the profession if they stood back and allowed injustice or wrong to be done while they had the remedy in their hands.

From Ocean to Ocean.

Joplin, Mo., Globe.

Not only are the plain, sordid necessities of the body enveloped in the coils of the Trust, but the monster has also wrapped his folds about the confessions of the spirit. For the drama is soul food, is it not? It is not the solid part of the bill of fare, but across the footlights are served the entrees and the dainty desserts for which the mind craves. Into what hands the drama has fallen may be learned by hurried glances at the cause at issue between Mr. Belasco and the firm of Klaw and Erlanger, Mr. Belasco being the independent and the plaintiff, the firm being the alleged criminals and the defendants. Belasco in the process of airing his grievances, endeavored to show that the Theatrical Trust actually controls the entire dramatic situation with the exception of a few recalcitrant spots. From ocean to ocean the Trust's domination extends.

Innocent Surprise?

Portland, Ore., Oregonian.

David Belasco, the playwright, is endeavoring to do a little "trust-busting" of theatrical lines. The evidence in his case against the Theatrical Trust discloses a striking similarity to that regarding other trusts—that is, the accused persons all express surprise at learning of the existence of a Trust. The Standard Oil crowd was shocked and surprised to learn that the independent oil men of Kansas were not on an equal business footing with themselves, and Abe Erlanger, the Bookkeeper of the Theatrical Trust, innocently confesses that Belasco has plenty of independent theatres in which he can back his stars unhampered in any way by the Trust. The testimony of the head men of the best, old and theatrical trusts all tends to the belief that they are either fools or are impressed with the belief that the rest of the people are.

The Trust's Sky Clouded.

St. Louis Post-Dispatch.

There are clouds upon the Trust's ordinarily clear sky. Public sentiment against it is growing stronger every day. Many of the house managers are chafing under the imperialistic manner in which the Syndicate, while not owning them, insists upon running the theatres. There is a growing feeling among them that it is a one-man trust and that the one man has too many productions of his own to sit impartially upon the throne. New York sees that no independent production fails. Chicago is making a stir over the present management of Mrs. Fiske. St. Louis is murmuring against the exclusion of Fiske, Carter, Bates and Warfield. The press is antidust from bow to stern and from rail to rail of the country. Keep your eye upon the little cloud "no bigger than a man's hand."

Grasping Greed and Arrogance.

Oakbrook, Wis., Northwestern.

It is little wonder that theatre managers and also the managers of theatrical companies are chafing under the grasping greed and arrogant dictation of the Syndicate. Fortunately, there are indications that the power of the trust may be annulled as a result of the present agitation, and that it will end in a return of free and open competition in the theatrical field. Already there are signs of a tendency in certain quarters to break away from the control of the Theatrical Trust, and the chances are that as soon as a start is made in this direction managers generally will jump to relieve themselves of the burden that has heretofore been imposed on them by the booking syndicate.

It Strikes at the Stage.

Birmingham, Ala., Herald.

The suit that David Belasco is pressing against a dummy of the Theatrical Trust is uncovering a scheme that strikes at the stage, which is one of the great schools of the country. Whatever cripples or injures the stage assails public instruction and public recreation. If the "agreement" of the Syndicate members is not cemented by a trust in violation of the Sherman act, then what would? The plan simply destroys theatrical competition in all but a few large cities, thus striking at one of the chief means of public education and recreation in this country. Mr. Garfield's attention is needed in this direction as soon as he completes his task in Kansas.

Uses Control Mercilessly.

Kingston, N. Y., Freeman.

New York is evidently just beginning to wake up to a condition that has existed for years. Everybody engaged in the theatrical business knows all about the Theatrical Syndicate or "Trust." That it controls the theatres, and every play producing manager in the country, except Belasco and Harrison Grey Fiske, each of whom has a New York theatre of his own, and that it uses this control mercilessly to get about all the money there is in the business into its own pockets, is an old story.

Mediocrity and Money.

Minneapolis Tribune.

The suit of Belasco's against the so-called Theatrical Trust is bringing before a hitherto unsuspecting public the bitterness of heart in those who have been compelled so often to see mediocrity backed by the power of money flourish when real art was downed in the struggle for even a livelihood.

Cut-Throat Methods.

Springfield, Ill., News.

The Belasco suits have brought out the fact that the Theatrical Trust controls sixty-five theatres in the great cities and the theatres in the smaller cities are at the mercy of the cut throat methods of the Trust if they wish to book any attractions of merit.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Four Huntings, Wesson, Walters and Wesson, Metropolitan Ladies' Quartette, Maud Beach, Florence Howe, Beatrice Tyler, Etta La Rosa, Newell and Niblo, Daly and Reno, Mr. and Mrs. George Lockwood, Williams and Hawthorne, Scottish Trio, Three Keeley Brothers, Siddons Brothers, Arberg Sisters, Alexis and Schall, vitagraph.

Keith's Union Square.

W. H. Murphy, Blanche Nichols and company, Bert Leslie, Robert L. Dalley and company, Carleton Macy and Maud Edna Hall, Quigley Brothers, Kelly and Reno, Techow's cats, Happy Jack Gardner, Delphine and Delmore, Will F. Denay, Curtis and May, biograph. Valverde's Naval Bandstand, a novelty from Europe, makes its initial American appearance.

Proctor's 125th Street.

The Christian, with William J. Kelley, Beatrice Morgan, Mary Ryan, William Norton, Fola La Foletta, Sol Alken, Scott Cooper, Robert L. Hill, H. Dudley Hawley, William Cullington and Mathilde Dehion in the cast. Otto: Cole and Johnson, motion pictures.

Proctor's Fifty-eighth Street.

Old Heidelberg, with a cast including James Durkin, Gerald Griffin, Grace Reale, Harold Hartwell, Agnes Scott, Robert Rogers and Louise Mackintosh. Otto: Minnie Harrison, motion pictures.

Proctor's Twenty-third Street.

Cecilia Loftus, Bert Coote and company, Foy and Clark, Three Dumonds, Charles F. Benson, Madame Emma's dogs, Four Livingstons, Major Doyle, Rottino and Stevens, Yalto Duo, motion pictures.

Proctor's Fifth Avenue.

Casta, with Henry Woodruff, Edmund Lyons, Wallace Erskine, Charles Abbe, Mathilde Dehion and Gertrude Berkley in the leading roles. Vaudeville. Cecilia Loftus, Charles Mildare, motion pictures.

Colonial.

Dorothy Russell, Clayton White and Marie Stuart, Rose Stahl and company, Globe of Death, Te Colonial Musical Octette, Gillette's dogs, Stuart Barnes, Van Alstyne and Henry, vitagraph.

Hurtig and Seamon's.

Ross Cochran and company, Joe Welch, Cunningham, the Jail Breaker; La Velle Trio, Three Hickman Brothers, Barr and Evans, Alice Lyndon Doll, Harper, Dumond and Bailey, pictures.

Hippodrome.

A Yankee Circus on Mars and the Raiders. Circus attractions: Barlow's elephants, Fowles' elephants, Carve's animals, Colonel Gaston Bordenary.

Hammerstein's Victoria.

Addie Ritchie, John Ford and Mayme Gehrus and the Twelve Bellicking Girls, Edwin Stevens, Willy Hammerman, Halma and Vidoc, Dehio Trio, Madrox and Fronty, Milla Latina, vitagraph. Annie Yemans and Jennie Yemans are an extra attraction.

Alhambra.

The Alhambra, the latest addition to the circuit of vaudeville houses controlled by Percy Williams, was opened last night with the following bill: Henry Miller and company, Albert Chevalier (equal headliner), Grand Opera Trio, George Evans, Empire City Quartette, Edna Mayne Hamilton and her Buster Brown, Imperial Japanese Guards, Millman Trio, morning pictures. A full account of the opening will appear in next week's Mirror.

LAST WEEK'S BILLS.

COLONIAL.—Will M. Crouy and Blanche Dayne, who have been in the West the greater part of the season, were given a cordial greeting on their return to New York last week. Mr. Crouy presented for the first time here his latest sketch, Town Hall To-night, which will compare more than favorably with any of his past efforts. The scene is laid in the town hall in Bradford, N. H. Mr. Crouy appears in a character new to the stage, as Hilp Flitters, janitor, manager, stage-manager, property man, electrician, treasurer and orchestra of the hall. Miss Dayne plays Genevieve Montmorency, leading lady of the Hilp Flitters Company. At the rise of the curtain Hilp enters and proceeds to air his views on shows in general, and the one that is to appear that night in particular. He summarizes from the baggage, which consists of one trunk, that the entertainment will not be more than mediocre. His reflections are interrupted by the entrance of the actress, and the conversation that follows is exceedingly funny. She asks a number of questions about the equipment of the hall, and is especially particular about her dressing-room. Hilp has a star on a string and moves it across the wall from one room to the other, so that which ever one she selects will be the "star" room. This bit of business is very funny. A rehearsal follows, during which Hilp tries to get an idea of the sort of music necessary for the proper presentation of the play. He sits at the piano and the incidental music he furnishes adds immensely to the humor of the situation. He also has his "prop" on the piano and makes the noises that he imagines should fit into the action. At the finish there is a little touch of pathos, such as we are accustomed to in all of Mr. Crouy's sketches, and the curtain falls on a natural scene that is most effective. Some of the incidents in the sketch are extremely original, such as Hilp Flitters' method of making a dark change, having only oil lamps as footlights; and his pride, as he displays a drop showing a New Hampshire artist's idea of the Flatiron Building and its surroundings. Mr. Crouy and his partner were given several curtain-calls and the patrons showed by their laughter and applause that they were most welcome. Irene Bentley's name headed the bill, but Miss Bentley did nothing to justify the position. She makes an attractive appearance, but her three little songs made only a slight impression. A tremendous laughing success was scored by Bert Leslie, Robert L. Dalley and company, in the sketch Going Abroad. These clever comedians have already appeared several times in New York, and with each visit their popularity seems to increase by leaps and bounds. It is seldom that New Yorkers grow so enthusiastic over a new act as they have over Leslie and Dalley's skit, but the fact remains that these clever comedians have established themselves firmly in public favor. The slang vocabulary of Mr. Leslie seems to be inexhaustible, and every new expression he uses is greeted with a howl of delight. Charles T. Aldrich scored his accustomed

hit. Charles Kenna, with his one man sketch. The Fakir, was one of the best liked numbers on the bill. His quaint and original remarks, together with the bits of business he introduced, as well as his cleverly told stories and odd songs, brought down the house. The Four Lakens, fresh from their great triumphs in Europe, were given a great reception and did their aerial stunts with the skill and daring for which they are noted. Bellman and Moore won their share of approval in their fine singing act, and Young Brothers, Clement De Lenn and the vitagraph also scored.

KEITH'S UNION SQUARE.—Dida finished a second very successful week and continued to mystify the spectators, who hazarded all sorts of guesses as to how the trick was done. Mr. and Mrs. Mark Murphy were seen in their latest offering, The Coal Strike, written for them by Joe Flynn. They are great favorites at this house and won an end of laughs. Owing to the illness of James J. Morton, Charlie Case took his place and delivered a monologue that was almost entirely new. The lines are written in Mr. Case's unique and original style, and amusing surprises come with such frequency that the laughter is almost continuous. Mr. Case is in a class by himself, and need fear no competition as long as he can turn out gags as good as those he used last week. A Night in Venice, with Alfred Doris, Signor Gilletti and Edyth Merrilees, made a big hit, and their tuneful Italian songs were warmly received. Gillette's dogs proved a great card, especially for the young folks. Cliff Gordon harangued the audience in most successful fashion. Grace Leonard, who has improved greatly in the past few years, sang "Ain't It Funny What a Difference Just a Few Hours Make," "Pala," "Tommy," and Vesta Tilley's song "Following in Father's Footsteps." Miss Leonard makes a mistake in billing herself as "The American Vesta Tilley," as the more wearing of male attire does not make her a counterpart of the famous English entertainer. There is only one Vesta Tilley, and so

after. The sketch would be greatly improved by a very slight change in the plot, but it is fairly amusing as it stands. Miss Leah sang two songs and was quite effective, though her dialect slipped away from her frequently. Kate Lepore did some extraordinary tricks with cards, coins and billiard balls, and proved herself an artist of the highest excellence. The Golden Gate Quintette, Harry Parker's dogs, and the pictures were also in the bill.

PASTOR'S.—Callahan and Mack headed the bill in their fine Irish sketch, The Old Neighborhood, in which they scored, as usual. Matthews and Harris were a special attraction and won many laughs with Adam the Second. A delightful surprise was afforded his patrons by Mr. Pastor in the engagement of Nat Clifford, a young English comedian, who is one of the cleverest lads that has ever crossed the ocean. He began with an eccentric dance that was exceedingly difficult and emphatically original. It required great skill and much endurance and proved one of the oddest things ever seen in vaudeville. Mr. Clifford's second offering was a motto song, sung in coster costume, that took the fancy of the house. As an encore, the comedian did a bit of comedy business in the paper tearing line that will be stolen from him as sure as there are pirates in vaudeville. It was a complete "sell" for even the wisest in the audience. Mr. Clifford's enunciation is so clear and his work is so clean cut that it was a positive delight to watch him. It is to be hoped that he will not want for engagements, as performers of his quality are very rare. Beulah and Miller with songs and dances; Lillian Shaw, with her Hebrew parodies and stories; Potter and Hartwell, exceedingly clever acrobats; Cunningham and Lord, smart dancers, all scored hits. Charles Gramlich, Gertrude De Milt and Bob Melrose were seen in a sketch called His Last Chance. Mr. Gramlich's Dutch dialect was good and Miss De Milt sang and danced cleverly. Mr. Melrose was a rough and ready Irishman with a thick brogue. The sketch has some good points, but the dialogue needs a good deal of brightening. The Pryora, La Centre and La Rue, Orr and

were the rule. Beatrice Morgan scored heavily in the leading role and was ably supported by William J. Kelley, Robert L. Hill, Harrington H. Reynolds, Mathilde Dehion, Scott Cooper, Sol Alken, Gertrude Berkley, Fred W. Peters and others. Stuart Barnes, Charles Mildare and the pictures made up the bill.

HIPODROME.—Packed houses ruled as usual last week at this great temple of amusement, and the changes went away. The king of the prizes of Thompson and Dandy, Col. Gaston Bordenary, who was stopped a few days ago by the police from shooting the clothes from his wife, was allowed to resume the trick, as it was shown to the satisfaction of the authorities that she stood in no great danger from the bullets shot by the Colonel. A magnificent new drop curtain was put in place last week. It is one of the finest bits of work ever turned out by Arthur Voegtlin, who is responsible for all of the scenery used in this house. The records of the Hippodrome show that the attendance since the opening on April 12 has been over 350,000. The management has given an order for an immense cooling apparatus, so that the audience and performers will be perfectly comfortable, even on the warmest days. Perry Courcy, a musical clown, was added to the circus attractions last week, and Marceline has put in a few new funny falls.

HAMMERSTEIN'S VICTORIA.—The Orpheum Show drew very large houses last week, and hits were made by McIntyre and Heath, the Great Buckner, Charles Vance, Four Madcaps, Frank and Jennie Latona, the Great Probat Smiri and Kemmer and Trovillo. The motion pictures were on as usual.

HURTIG AND SEAMON'S.—Peter F. Dalley and his Lulu Girls headed a bill that embraced pleasing acts by Dean Edmull and company, Howard Brothers, Elmer Tenney, Masun and Masetta, Bennett and Rich, the Greenes and the moving pictures. Toby Claude was a special attraction and made a good impression with her specialty.

VAUDEVILLE NOTES FROM LONDON.

R. F. Keith will open the Princess Theatre, which he has owned for some time, as a continuous performance house, as soon as the necessary alterations can be made under the direction of the London County Council. The house was bought by Mr. Keith for about \$375,000. This price, of course, does not include the ground, which is leased, the lease having sixty years to run. It is estimated that the proprietary expenses, including the ground rent, do not exceed \$8,000 per year. The house was ordered closed some time ago as it had no asbestos curtain, and the authorities forbade its being reopened until almost impossible alterations were made. However, the matter has been amicably arranged, and Mr. Keith will proceed as soon as possible to show the Londoners what kind of a vaudeville entertainment he can give at a reasonable price. At the Holloway Empire the other day an experiment was tried by Oswald Stoll for the purpose of finding out whether there was any talent lying loose around London that might be utilized in entertaining the public. No less than sixty acts were given a chance to show what they could do, and out of that number only two were pronounced acceptable. Some of the weirdest turns imaginable were shown, and in many cases the performers had to be called from the stage before they had finished. Over 2,000 applications from would-be variety stars were received, and the lucky (?) sixty were chosen by lot.

It is rumored that Mr. Stoll, not content with controlling a large part of the music hall business in England, will erect a theatre in New York. Mr. Stoll has had the matter under consideration for some months, but has not yet announced the time or place for his invasion of the American city.

The London Coliseum has a new offering called The Cruise of the Great Britain, written by Basil Hood, with music by Walter Slaughter. It is a sort of topical sketch, showing the friendly relations that exist between England and other nations.

Marie Lloyd's latest song is called "Another Pair of Stockings on the Line."

David Day has returned to London from New York, where he arranged to establish a branch of his music publishing business. It will be under the management of Fred Hay.

The Burlesque Houses.

DEWEY.—The Vanity Fair Extravaganza company, including Ward and Raymond, Clemens Brothers, Lillian Held, Imhoff, Conn and Corinne, and Henry and Hoon, drew a series of large and very appreciative audiences. A Night at Billy's and The Female Drummers were the burlesques. This week, Cracker Jacks.

GOTHAM.—The City Sports attracted a goodly number of Harlemites, who seemed to find great pleasure in the antics of the comedians and warmly enjoyed the songs and dances with which the entertainment is interspersed. This week, Rose Hill English Folly company.

LONDON.—The Henry Burlesque company, with Courroy and Manning, Lew Welch and others, scored. This week, Al Reeves' company.

MINN'S EIGHTH AVENUE.—The Rose Hill English Folly company, containing Blanche Newcombe, Kathryn Howe Palmer and the Van Brothers, pleased large houses. This week, Wine, Women and Song.

MINN'S BOWERY.—Watson's Orientals, with William R. Watson, Jeanette Dupre, Crowley and others, presented burlesques and olio. This week, Big Sensation, with George Hackenschmidt as a feature.

A. N. P. U. OFFICERS ELECTED.

At the last regular meeting of Local No. 1, Actors' National Protective Union, the following officers were elected: President, Harry De Veaux; Vice-President, Joseph A. Hardman; Treasurer, George F. Gallet; Secretary, Lew Morton; Guardian, Samuel J. Murphy; Trustees, Amann, Henry Lehman, and Frank Golden; Delegates to C. F. U., N. Y., James L. Barry and Harry De Veaux; Delegates to C. L. U., Brooklyn, Harry Morton, Benjamin Hobson, and Otto Steinart; Delegate to Richmond Borough Trades Council, Frederick Cohn; Business Representative, James L. Barry; Delegates to National Executive Board: James L. Barry, Harry De Veaux, Lew Morton, John S. Bonney, Joseph Hardman, Joseph M. Lawrence, Benjamin Hobson, George F. Gallet, Charles Davies, William Williams, and Harry Morton. Grievance Committee: Frank Golden, Joseph Hardman, William Cahill, Frank Burt, Thomas Kennetta, James Barron, Edward Howard, Joseph McNatti, and Samuel J. Klein.

JACOB ADLER IN VAUDEVILLE.

Jacob Adler, the Yiddish tragedian, will make his debut in vaudeville at Proctor's Fifty-eighth Street on Sunday evening, May 21, and will play the Twenty-third Street house the week following. Later on he will appear at the Alhambra in Harlem. Mr. Adler will present the trial scene from The Merchant of Venice, speaking the lines of his part in his own language, while his support will use the English tongue.

MARGUERITA SYLVA RETURNS.

Marguerita Sylva returned from Europe last week and began a short vaudeville tour yesterday at Minneapolis. Miss Sylva has been in Europe studying music for some time past, and intends returning there in the Fall. She will spend the Summer at her cottage at Lake Mahopac, N. Y.

ANOTHER NEW CIRCUIT.

Middleton and Tate, the vaudeville managers, of St. Louis, have agents in the field locating a chain of 10-cent vaudeville houses in the Central and Southwestern States. The headquarters of

CHARLES KENNA.

Charles Kenna, pictured above, has won popularity in vaudeville with his "one-man sketch." The Fakir, which he has been presenting for the past two seasons with great success. Mr. Kenna has taken the character of the individual who makes a living by guiling people at fairs and on the outskirts of circus grounds, and has made him a really interesting figure. His monologue is original and witty, and the manner in which he handles his little "prop" adds greatly to the effectiveness of the act. Mr. Kenna has been seen in the leading vaudeville theatres from Maine to California, and everywhere his efforts have met with deserved recognition. His serv-

far no one has been able to give an imitation of her that approaches in the remotest degree the infinite charm of her performance. Mona Chasno made funny pictures on a screen with his hands and feet and Davis and Walker presented a very gingery singing, dancing and tumbling act. George H. Austin, Leonard and Drake, Delmore and Onida, the Mignanis, and the biograph rounded out a pleasing bill.

PROCTOR'S TWENTY-THIRD STREET.—The laughing hit of the week was made by Thomas J. Ryan and Mary Richfield, in Mag Haggerty's Father. The daintiest number was that offered by Henry E. Ditzay in David Garrick on the Art of Acting, ably assisted by Marie Nordstrom. Joe Welch's name headed the bill, and he delivered his monologue with fair results. The clever Hengler Sisters danced like two little nymphettes from fairyland. They are charming to a degree, and are withal as modest and refined as the most exacting theatregoer could wish. The Grand Opera Trio (Sig. Abramoff, Edith Decker and William Xanton) sang the prison scene from Faust superbly, and were vociferously cheered. George H. Wood, the most intelligent monologist in vaudeville, distributed his vocabulary in a selection of choice sentences, staggering the thinking apparatus of his hearers with great frequency by the introduction of Latin quotations and sentences containing tongue twisting words of many syllables. Edna Leahy, assisted by Edward Worm and Mercia Edmunds, presented for the first time here a new sketch called Venus, written by Fred Wright, Jr. The plot is very simple and concerns the love of a young Englishman for a slavey, who took care of him after he had returned from the war, and the efforts of another woman to come between them. Of course, the youth falls in for a big fortune and he and the slavey are presumably happy ever

after. The sketch would be greatly improved by a very slight change in the plot, but it is fairly amusing as it stands. Miss Leah sang two songs and was quite effective, though her dialect slipped away from her frequently. Kate Lepore did some extraordinary tricks with cards, coins and billiard balls, and proved herself an artist of the highest excellence. The Golden Gate Quintette, Harry Parker's dogs, and the pictures were also in the bill.

PROCTOR'S FIFTY-EIGHTH STREET.—The stock company put on an excellent revival of Mr. Barnes of New York to extremely large audiences. Robert Drouet as Mr. Barnes gave a very clever performance, and Grace Reale as Marina Paoli made a charming heroine. Robert Rogers, who has recently joined the company, made a decided hit as Andre De Belloc, the French Captain. Louise Mackintosh, also a newcomer, scored as Lady Charis. Both Mr. Rogers and Miss Mackintosh bid fair to become established favorites, as both are sterling players of wide experience. Agnes Scott as Maud Charis, Sheridan Block in his original part of Count Daniela, William Norton as Edwin and Frank Jameson as Tommaso, also deserve mention. The olio included Johnson, Palmer and Johnson and the pictures.

PROCTOR'S 125TH STREET.—Dorothy Vernon of Haddon Hall proved an exceptionally strong drawing card last week, and crowded houses were the rule. Beatrice Morgan scored heavily in the leading role and was ably supported by William J. Kelley, Robert L. Hill, Harrington H. Reynolds, Mathilde Dehion, Scott Cooper, Sol Alken, Gertrude Berkley, Fred W. Peters and others. Stuart Barnes, Charles Mildare and the pictures made up the bill.

PROCTOR'S FIFTY-EIGHTH STREET.—The stock company put on an excellent revival of Mr. Barnes of New York to extremely large audiences. Robert Drouet as Mr. Barnes gave a very clever performance, and Grace Reale as Marina Paoli made a charming heroine. Robert Rogers, who has recently joined the company, made a decided hit as Andre De Belloc, the French Captain. Louise Mackintosh, also a newcomer, scored as Lady Charis. Both Mr. Rogers and Miss Mackintosh bid fair to become established favorites, as both are sterling players of wide experience. Agnes Scott as Maud Charis, Sheridan Block in his original part of Count Daniela, William Norton as Edwin and Frank Jameson as Tommaso, also deserve mention. The olio included Johnson, Palmer and Johnson and the pictures.

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 Though they have appeared here twice this season, Kelly and Violette, "the fashion plate singing duo," were accorded a most enthusiastic reception by a large audience at Shue's Theatre last evening. While the remainder of the bill this week is an unusually good one, these two clever singers are easily the headliners, and the applause that followed the four songs was so sincere that Mr. Kelly was forced to sing the chorus of each again. His voice has lost none of its sweet tones, and Miss Violette's gown was as gorgeous as ever.—Buffalo Enquirer, May 5.

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CORRESPONDENCE

(Continued from page 8.)

APPELTON, THEATRE (A. Emerson Jones, mgr.): *Montez in Calcutta* 14. A Trip to Egypt 15.
LA CROIX, THEATRE (J. Stra, mgr.): *Earl of Pawtucket* 2; large and pleasant house.
BELOIT, WILSON'S OPERA HOUSE (H. H. Wilson, mgr.): *For Her Sake* 4; pleasant fair house.

WYOMING.

CHEYENNE, TURNER HALL THEATRE (H. A. Clarke, mgr.): *Old Dan Tucker* 1; poor co. and business. *Mahara's Minstrels* 5; fair co.; good business. Back 5-15.
LARAMIE, OPERA HOUSE (H. E. Root, mgr.): *Old Dan Tucker* 2; good co. to fair business. *Mahara's Minstrels* 4; excellent to good business.

CANADA.

ST. JOHN, N. B., OPERA HOUSE (A. O. Skins, mgr.): *De Vande Stock* co. April 25-1 in *Doomed*, *The Fatal Kiss*, *The Last Days of Pompeii*, *The Great Medical Mystery*, *Ten Ten Door*, *Calico*, *Crimes of New York*, and *The Scarlet Z*; big business; house packed 27; satisfactory performance. *Bunch of Keys* 15-18. *Devil's Auction* 11, 12. A Ragged Hero 15-17. *Thou Shalt Not Kill* 18-20. *Zoellner Stock* co. 22-27.
YORK, THEATRE (H. J. Armstrong, mgr.): *Shoeless Youngs Stock* co. April 25-1 in *Why Women Sin*, *The Stowaway*, and *For Her Children's Sake*; fine performance; good business. *For Fair Virginia* 4-6. *ITEM*: Manager R. J. Armstrong, of the York Theatre, has secured from the street railway management the amusement concessions at Seaside Park. A pavilion will be erected, but just what form of entertainment will be given has not yet been decided. V. H. Schafer, in advance of Sweet Clover, in town 5.
LONDON, ONT., GRAND OPERA HOUSE (John K. Turton, mgr.): *radewski* April 27 delighted large audience. *Checkers* 29; good to fair attendance. *William Faversham* in *The Square Man* 1 pleased an average audience. E. S. Willard in *The Middleman* 4. *Over Niagara Falls* 5. *Babes in Toyland* 6. A Friend of the Family 8. *Richards and Fringle's Minstrels* 11. *Earl of Pawtucket* 12. *Ward and Vokes* 13. *ITEM*: The lease of the Grand has only one more year to run, and A. J. Small, the lessee, has made an offer to purchase the property. C. W. Bennett, proprietor of the Vaudeville Theatre, is also a bidder.

OTTAWA, ONT., RUSSELL THEATRE (P. Gorman, mgr.): *The Morning After* 1, 2, presented by *Fast Company* and a fair co. to good business. *Devil's Auction* 3. *The Bonnie Brier Bush* 5, 6. *Caste* (local) 8; excellent to large audience. A Friend of the Family 12, 13. *Babes in Toyland* 15, 16. *GRAND OPERA HOUSE* (H. J. Armstrong, mgr.): *Mahara's Minstrels* 1-4 in *The Duke's Daughter*, *The Crimes of London*, *Nadai Heath*, *Under Two Flags*, *A Woman's Sacrifice*; good business. A Bell Boy 5-10. *Johnny Galvin* and co. drew well. J. De Grasse and Ida May Park in *Merchant of Venice* and *Hamlet* 11.
BRANTFORD, ONT., STRATFORD'S OPERA HOUSE (T. C. Johnson, mgr.): *Opera House Stock* co. opens in *Friend in Need* 6. Co. includes O. H. Stewart, Cate S. Keith, J. Arthur Nelson, Francis Green, Edward E. Leary, William Lee, Madeline Goodwin, Leah Stoddard, Cora Jefferson, Emeline Mills, La Tour Sisters. A Friend of the Family 9; fair performance and business. My Friend the Enemy 12. *Richards and Fringle's Minstrels* 16. *ITEM*: Frank Haven, of Grand Valley Theatre, is visiting friends here.

ST. THOMAS, ONT., NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): *Devil's Auction* April 24; fair house; performance good. *Merritt and Pritchard's Moving Pictures* 23, 25. *Babes in Toyland* 5. *Richards and Fringle's Minstrels* 12. *NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): *Remington Stock* co. opened a week's engagement 24. *Plays*: A Woman's Sacrifice, *Arrival of Our Regiment*, *For Her Father's Sake*, *Confusion*, *Henry the Trump*; fair business. Manager Duncombe closed engagement with the *Remington Stock* co. 25.
QUEBEC, QUE., AUDITORIUM THEATRE (A. J. Small, mgr.): *P. X. Kornman*, mgr.: *The Morning After* April 28, 29 drew fair houses. *Parafal* 1 drew a crowded house at *Grandes priores*. A Little Outcast 2 opened a two nights' engagement. *Devil's Auction* 4-6. *Joseph De Grasse* in *Merchant of Venice* and *Hamlet* 8-10. *Thou Shalt Not Kill* 11-13.
HALIFAX, N. S., ACADEMY OF MUSIC (J. D. McCallie, mgr.): *Jerome McCallie*, April 24-25 in *Tennessee's Partner*, *Working Girls*, *Wronged*, *The Winning Hand*; to crowded house. *Opened second week* 1 in *Slaves of Russia*, *Devil's Auction* 8-10. *Little Outcast* 11-13. *Musical Festival* 15-17.
SYDNEY, N. S., LYCEUM (Macadam and Cruise mgrs.): *George F. Hall* in *A Ragged Hero* April 24, 25; crowded houses; fair co. *Richards and Fringle's Minstrels* 1, 2. *McCallie's Wedding* 3-5. *Mendelssohn Glee Club* 6. *Carnegie* 10. *Vitagraph* 12, 13. *Jerome McCallie* co. 22-27.*

GLACE BAY, N. S., KING'S THEATRE (Macadam and Cruise mgrs.): *George F. Hall* in *A Ragged Hero* played to S. H. O. April 25, 26; fair co. *Bohemian Minstrels* 3. *Mahara's Wedding* 4. *Mendelssohn Glee Club* 9. *American Vitagraph* 10, 11. *Jerome McCallie* co. 15-20.
WINNIPEG, MAN., THEATRE (C. P. Walker, mgr.): *A Little Outcast* April 24, 25; *Daily Dupree* in title role; good business. *Ben Hendricks* in *Old Oaken Stock* 1. *Enjoyable* *Mahara's Minstrels* 3, 4. *The Marriage of Kitty S.* 5. *Hottel Coo* in *Dixie* 10, 11. *Harold Nelson* 12, 13.

HAMILTON, ONT., GRAND OPERA HOUSE (London, mgr.): *E. S. Willard* in *David Garrick*, *The Professor's Love Story* 5. *The Middleman* 6. *Excellent* co.; fashionable audience. *Checkers* 8; very good co.; excellent house. A Friend of the Family 10; good co.; pleasant capacity.
ST. CATHARINES, ONT., GRAND OPERA HOUSE (C. H. Wilson, mgr.): *Priscilla* (local) April 27, 28; packed houses. *Over Niagara Falls* 4. *My Friend the Enemy* 11. *Richards and Fringle's Minstrels* 17.
CHATHAM, ONT., GRAND OPERA HOUSE (F. H. Brisco, mgr.): *Mummy* and the *Humming Bird* April 28 canceled. *Over Niagara Falls* 4. *Richards and Fringle's Minstrels* 10. *John Griffith* in *Maebeth* 16.

KINGSTON, ONT., GRAND OPERA HOUSE (D. P. Brangna, mgr.): *Joseph De Grasse* in *Merchant of Venice* and *Hamlet* 6; two good sized audiences well pleased. A Friend of the Family 11. *Babes in Toyland* 17.
BELLEVILLE, ONT., CARMAN OPERA HOUSE (S. C. Carman, mgr.): *Mummy* and the *Humming Bird* 6; large audience. *Devil's Auction* 9 was enjoyed by a good house. *Babes in Toyland* 18. *John Griffith* in *Macbeth* 25.
WOODSTOCK, ONT., OPERA HOUSE (Charles A. Fyne, mgr.): *Babes in Toyland* 4; large and delighted audience. *Richards and Fringle's Minstrels* 12.

BARRIE, ONT., GRAND OPERA HOUSE (John Powell, mgr.): *The Mummy* and the *Humming Bird* April 25; fair business; excellent co. *Dale's English Opera* co. 4. *Richards and Fringle's Minstrels* 25.
GUELPH, ONT., ROYAL OPERA HOUSE (G. L. Higgins, mgr.): *Babes in Toyland* 3; best this season to excellent business. *An Enemy to the King* 12. *John Griffith* in *Macbeth* 18.
SHERBROOKE, QUE., CLEMENT THEATRE (F. M. Clement, mgr.): *Marks Brothers* April 24-30; good co.; excellent business. *Anne Blanche* in *The Little Outcast* pleased good attendance.

PETROLIA, ONT., VICTORIA OPERA HOUSE (Dunlop and Hutcheon, mgrs.): *Hand Kike* by *Petrolia Dramatic Club* April 28; pleased full house. *Taming of the Shrew* pleased small house 3.

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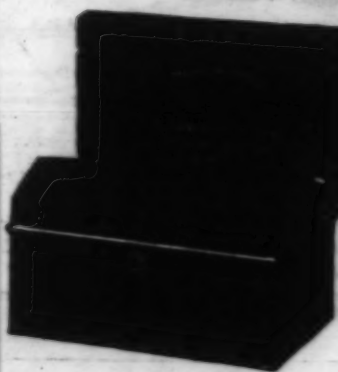
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